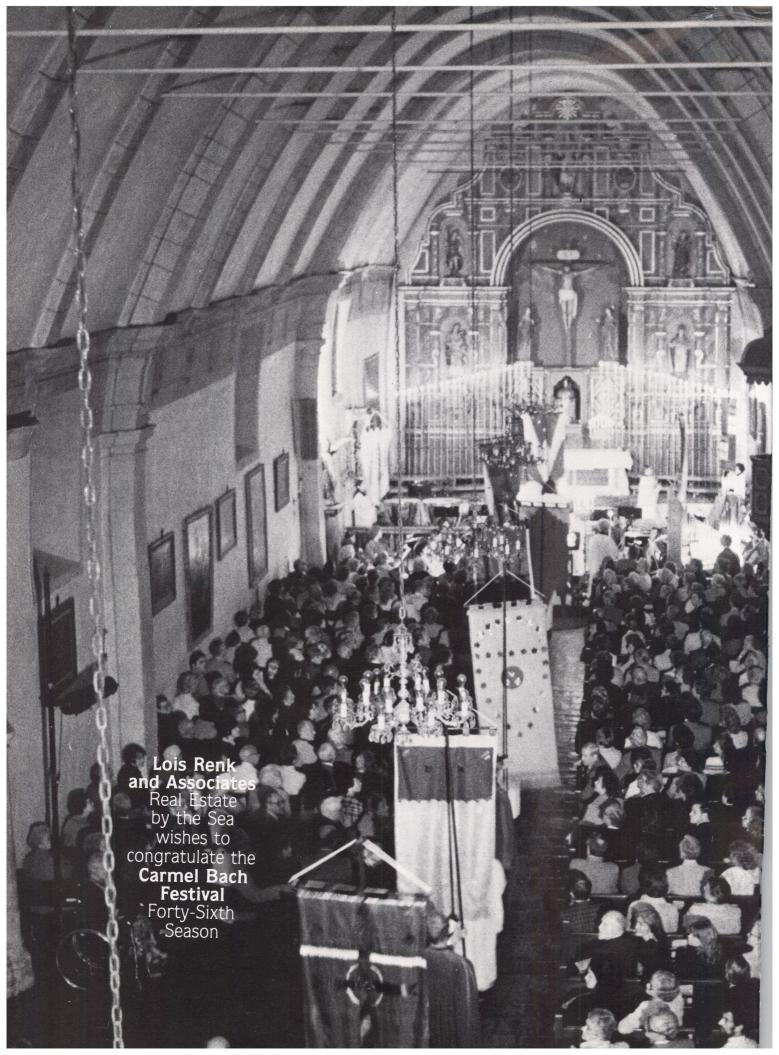
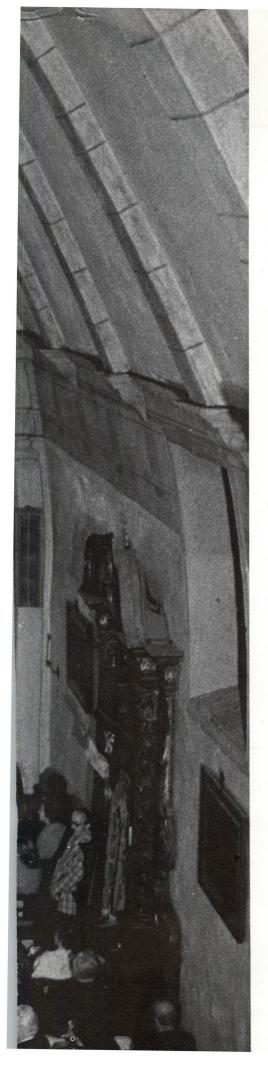


# CARMEL BACH FESTIVAL



46TH SEASON 1983





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#### **Carmel Bach Festival**

Founded in 1935 by Dene Denny and Hazel Watrous

#### Sandor Salgo

Music Director and Conductor

#### **Please Note**

No photography or recording permitted

#### No Smoking

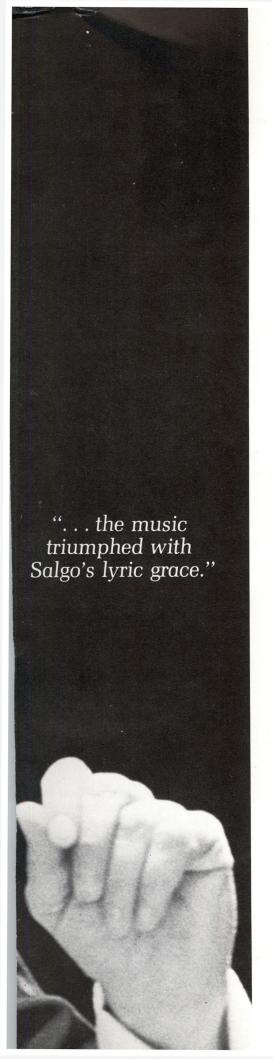
shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

#### Latecomers

will not be seated while the performance is in progress.

Carmel Bach Festival P.O. Box 575 Carmel, CA 93921 624-1521





# SANDOR SALGO Music Director and Conductor

Having studied in Europe and New York with Fritz Busch and George Szell, Mr. Salgo, a native of Hungary, has received international acclaim as a music director and conductor. In 1978, the Maestro toured with the Weimar Kammerorchester, conducted a series which included two Mozart operas, and recorded for the radio Freie Sender in West Berlin. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francisco Symphony, San Francisco Opera, the Vancouver Festival and the Royal Philharmonic Orchestra of London. In 1980, the Maestro was guest conductor of the Utah Oratorio Society's performance of Handel's Messiah in the Mormon Tabernacle, This performance was telecast on Christmas Eve by the Public Broadcasting System. As Music Director and Conductor of the Marin

Symphony, Mr. Salgo celebrated his 25th year in the 1980-81 season. The Maestro is also the Music Director and Conductor of the Modesto Symphony and the Music at the Vineyards series in Saratoga, California.

Mr. Salgo received the Lloyd W. Dinkelspeil Award for "outstanding service to undergraduate education" at Stanford University where he was the Music Director of the Stanford Opera Theater and the Stanford Symphony Orchestra. The Norman Fromm citation from the College of Notre Dame in Belmont, California, was presented for "contributing significantly to the musical life of the San Francisco Bay Area." He also received the Order of Merit. First Class. from the West German government. His most recent award, a Chevalier of the National Order of Arts and Letters from the French government, honored Maestro Salgo for "his great contribution to French Music in California."

"... Salgo shaped the music with such colorful feeling."

"Again and again, the genius of Bach finds its proper instrument in Salgo."

# HOW IT ALL BEGAN

By Joy E. Belden

Johann Sebastian Bach — what a giant of a man! His creativity was immense, as attested by twenty children and music that has been enjoyed for almost three hundred years. He wrote in all the forms current in his day except opera; more than 200 cantatas, sonatas, fantasias, preludes, fugues, toccatas, and an amazing hundred



Founders of the Carmel Bach Festival, Dene Denny



and Hazel Watrous.

and forty-three chorale preludes. His works include compositions in each of the 24 major and minor keys.

His music is loved and remembered by teachers, performers and listeners alike. Among the devoted were Dene Denny and Hazel Watrous, who, in 1932, organized a series of concerts in Carmel, which planted the seed for the Carmel Bach Festival.

One performance by a string quartet presented three concertos: Bach, Boccherini and Mozart. To support the quartet in this undertaking an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a socialite, a photographer, and many others pursued their calling by day and became musicians by night.

Michael Penha, cellist of the quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant low-ceilinged room of the Denny-Watrous Gallery on Dolores Street. It was decided to open the weekly rehearsals to season subscribers. The response was immediate and enthusiastic, and audiences soon contained a nucleus of listeners who were familiar with each work performed. A rare rapport grew up between audiences and musicians which held not only during that crucial first year, but also as the Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had much to do with transforming the heterogenous group into the 50-piece Monterey Peninsula Orchestra which was augmented, thanks to cordial relations with the Musicians Union, by a few professionals from the San Francisco Symphony, A 50-voice choir, formed under the direction of Miss Denny herself, made possible the presentation of many larger works. The charm of the city of Carmel itself made its own contribution to the success of the new venture. Many of its residents were refugees from progress, and they tended to be as ruggedly individual as the terrain around

them. Cool summers attracted visitors. Then, as now, there was no more delightful way to spend vacation days than to hear one's fill of good music, and in the intervals to prowl the shops that line Carmel's hilly streets, and to enjoy its excellent restaurants.



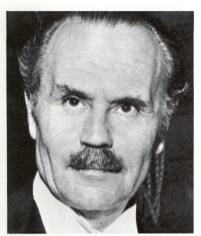
Michael
Penha,
first director,
in 1932, of
what was to
become the
Carmel
Bach
Festival.

Miss Denny and Miss Watrous had played an increasing part in the cultural life of the town since the 1920s when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous was more prominently associated with the players' group at the First Theater in Monterey. Miss Denny was a fine pianist who had performed extensively in San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photography and many other art forms found hospitality within the Gallery.

In 1935, these many musical resources were brought together under the aegis of the



# PRESIDENT'S MESSAGE



Gastone Usigli, conductor of the Festival from 1938 until his death in 1956.

Denny-Watrous Management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A quartet of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor. and brass choirs sounding from the tower of Sunset Theatre have heralded each Festival since then. That season's final concert was guest-conducted by Gastone Usigli in Carmel Mission Basilica, built in 1771, only twenty-one years after Bach's death. A new place and a new life had been found for Bach's music.

## Some succeeding Festival milestones:

1936: Ralph Linsley, pianist of the Penha Piano Quartet, became the Festival's pianist, continuo player and harpsichordist. In 1973 he retired as general coordinator of the Festival but has served as Southern California Representative as well as consultant and program editor.

**1942:** A three-year hiatus occurred during World War II.

Welcome to the Carmel Bach Festival! We appreciate your continuing support of Baroque music in Carmel, and particularly your enthusiastic support of the Festival.

To our Festival friends of previous years, a special Welcome Back; to those for whom this is a new experience, Welcome. We look forward to seeing old friends and making new ones.

1983 is a landmark season in several respects: our first-ever Master Class program, a full three-week Festival and local area broadcasts of one week of performances! None of this would be possible were it not for the support, emotionally and financially, of our friends. Of particular importance has been the incredible dedication and thousands of hours of work by the Board of Directors and our Festival Guild. To all of you — thank you for helping to ensure the success of this season.

The continuing survival and excellence of our Festival must, of necessity, depend on increased financial support by all of us who love the music of Johann Sebastian Bach and other Baroque Masters. In spite of our continuing efforts to keep expenses down, income from ticket sales will meet only 60 percent of our operating costs. We have received generous support from many sectors — individual, government and corporate. We will continue every effort to increase that support, but the key to our success will continue to rest with our individual donors. Many of those whom you see selling programs or working "behind the scenes" are Festival Board members; please feel free to introduce yourself and ask any questions about our operations. I will be especially happy to discuss Festival operations with anyone who is interested.

Carmel is a special and delightful location in which to enjoy the magnificent music you will hear during the Festival; I sincerely hope that this, our 46th season, will bring to each of you joy and fulfillment and that we shall see you at many future Festivals.

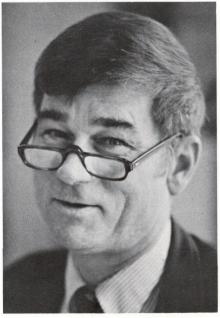
**1956:** Following Gastone Usigli's death, Sandor Salgo became the Festival's music director and conductor.

**1961:** The Festival was extended to ten days.

**1973:** To satisfy an increasing demand for seats, the Festival was extended to two weeks.

**1979:** Again, to satisfy demand for seats and to further support the Festival financially, the Festival was extended to include a third full weekend.

**1983:** The Festival has been expanded to three full weeks and will include 21 concerts, 17 recitals and 12 lectures and symposia.



Theodore H. Calhoon President

# FESTIVAL STAFF

#### Priscilla Salgo

Director, Festival Chorale and Assistant Conductor

"...a choral conductor and preparer of considerable gifts." Priscilla Salgo is far more than the gracious wife of the Festival's Music Director, Sandor Salgo. This year marks her 25th as Director of the Festival Chorale, a group of professional singers drawn principally from Los Angeles and San Francisco Bay areas. The 40-member group begins rehearsing in the spring, following special auditions.

Mrs. Salgo received her Bachelor's and Master's degrees from Westminster Choir College, Princeton, New Jersey, and was a member of its faculty for five years. She studied choral conducting with John F. Williamson and Charles Krueger, orchestral conducting with Wolfgang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle.

In addition to directing the Festival Chorale, Mrs. Salgo has also directed the Choral Workshop sponsored jointly in past years by the Festival and the Lyceum of the Monterey Peninsula. For three weeks preceding



the Festival, four clinicians, under Mrs. Salgo's supervision, instruct a group of young people aged 13 to 20 in choral singing and vocal techniques. Her leadership has inspired these students to make remarkable progress, as is shown each summer in the ensemble demonstration held at the workshop's conclusion.

Mrs. Salgo is conductor of the Marin

Symphony Chorus. During the academic year, Mrs. Salgo is Choir Director of the Sunnyvale Presbyterian Church.



#### Rosemary Waller Concertmaster

This year marks Rosemary Waller's twentieth season as concertmaster of the Carmel Bach Festival Orchestra. A native of Indiana, she grew up in Southern California where she was a student of the late Vera Barstow. After earning her B.A. and M.A. from the University of Southern California Mrs. Waller was awarded a Fulbright grant to the Paris Conservatory where she studied two years with Roland Charmy. She returned to the U.S., becoming a member of the National Symphony in Washington, D.C. and, in 1960, she joined the Cincinnati Symphony where she has been Principal Second Violinist since 1968.

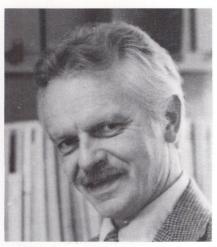
This year Mrs. Waller gave duo recitals for harp and violin in Columbus and Athens, Ohio. She also held a workshop for string players at Ohio University in orchestra audition and performance techniques.

A charter member of the Bowdoin College Chamber Players, Mrs. Waller appears regularly in chamber music ensembles and has twice performed at the Casals Festival in Puerto Rico.

#### Ken Ahrens

Director, Festival Chorus and Festival Librarian

For the past 20 years, Festival organist, Ken Ahrens has served as Chorale



Assistant to Maestro and Mrs. Salgo and as Festival Librarian. He received his Bachelor of Music degree from Valparaiso University where he studied with Heinrich Fleischer. He earned his M.M. in organ from Indiana University where he also taught. At Stanford University, he continued advanced studies and served as assistant organist. A Monterey Peninsula resident, Mr. Ahrens is Director of the Monterey Peninsula Community School of Music.

#### Clifford (Kip) Cranna Program Coordinator and Lecturer



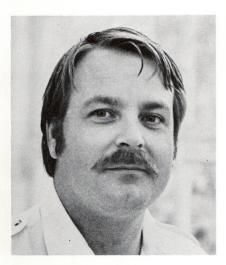
Kip Cranna received his undergraduate degree in choral conducting at the University of North Dakota and his Ph.D. degree in

musicology at Stanford University, where he specialized in Renaissance and Baroque music history and theory. He has frequently assisted the Festival with program notes and translations, lectures, and consultations, and in 1978 served as the Festival's Program Co-ordinator. He has conducted a number of choral groups in the San Francisco Bay Area, and has been active as a director of church music programs. Since 1979 he has served on the administrative staff of the San Francisco Opera, where he holds the position of Musical Administrator.

#### Michael Becker

Stage Manager

Born in Germany, Michael Becker graduated from Carmel High School, working eight years on the Carmel Bach Festival stage crew and as Stage Manager for the Festival from 1970 through 1973, and in 1982. Mr. Becker received his Bachelor's degree in History and Master's degree in Humanities from San Francisco State



University. In addition to his experience with the Bach Festival, his musical interests and knowledge include being the producer and host of a classical music program for several years at KUSF-FM in San Francisco.

Mr. Becker lives in Los Angeles with his wife and two sons where he has been a teacher with the Los Angeles Unified School District since 1979.



Shirley D. Loomis, Ticket Manager

Alice Kinsler,
Director of Development

Ianet Bush.

Bookkeeper

Linda Worley, Festival Secretary

Janet Eswein, Festival Administrator

Phillip M. Schlueter, Tuning, Maintenance and Scheduling of harpsichords and organs Eleanor Avila, Chorus Accompanist Mrs. Ronald Brace, Wardrobe

Ronald James, Photographer Gale Peak, Director of Advertising

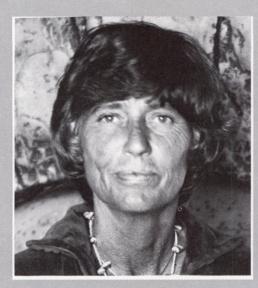
Ross M. Brown, Technical Director

Barbara Martin, Assistant Librarian Shirley D. Loomis, Calligraphy

Stage Crew Karl Bagwell Brad Gardner John Gibb John Garey Mark Wood

Marta Yates, Coordinator, Mission Procession

# IN MEMORY OF CARLA STEWART



We sat on a balcony looking down at Monterey Bay and talked of rivers and birds, beaches and coastal canyons. Suddenly we all began to talk of Carla because she loved them all, after her family, gardens and music. With Carla we had shared beach walks and picnics, canvon rambles, flower gardens, parties and music. We had seen her, year after year, entranced by the music, standing in the courtyard of Sunset Auditorium, listening to the brass choir, her head held a little atilt, a serene smile on her face, Bill beside her, both joyously immersed in music. In 1956 we had seen Carla and Bill putting bumper stickers on cars in the parking lot at the Bach

Festival while he was running for a seat in the United States Congress. Shortly after that they were married. Ever since, Carla and Bill have given with open hands their time and talents to help the Festival. When flowers were needed for a large party Carla always knew where the best beds of calla lilies grew. The Stewart parties at Doc Rickett's Lab on Cannery Row have been happy reunions for many years, barbecued salmon to please the palate while the sounds of seagulls, seals and waves provided a figured bass underneath the good talk. Joining the Board of Directors of the Festival in 1973 Carla served as housing chairman and as secretary, as well as helping wherever she was needed.

Carla was a private person with a sense of serene self-containment about her. She had a rare gift for friendship and fawnlike grace. Her nature was to nurture; husband, children, friends, gardens bloomed under her care.

Always with curiosity and deep interest, she and Bill travelled widely, studying Japanese and exploring Japanese country inns, hiking in Nepal, discovering new corners of Europe.

Carla lives among gardens, inside music and in the hearts of her family and friends.

Nancy Morrow
For the Board of Directors
Carmel Bach Festival

# OFFICERS & COMMITTEES

#### Officers

Theodore H. Calhoon President

Daniel L. Gornel, M.D. First Vice President

Mrs. Dwight Morrow Second Vice President

Gene England, Ph.D. Secretary

Arnold Manor, M.D. Treasurer

Basil I. Allaire, M.D.

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Miss Joy E. Belden Mrs. Jay Chappell Ted Durein Mast Wolfson, M.D.



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Arleene J. Torri. Chairman Jean Black Robert L. Black, M.D. Donna DeVincenzi Ellen Kester, Ph.D. Arnold Manor, M.D. Gale Peak Lenore Petoe Lisa Torri



#### Carmel Bach Festival Guild

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Scholefield



Mr. James H. Schwabacher, Jr. Mr. Robert L. Scripture The Rev. Arnold Steinbeck William K. Stewart Mrs. William C. Stowers Mrs. Thomas O. Stratton Fred Terman and Nan Bonberger Mrs. Joseph Thompson Miss Edith Torreson I. Breck Tostevin Charlotte Townsend Mr. and Mrs. Russell C. Tripp Miss Rebecca Tupin Joanne Vaughn Marguerite Wallis Mrs. John Ward Mrs. Ralph Warren Mr. and Mrs. Eben Whittlesey Mrs. Ann Whitworth Elsa Wickham Mrs. Elizabeth I. Winters Mrs. Paul R. Woudenberg Marjorie Wurzmann

# THE MUSICIANS

#### Conductor

Sandor Salgo





#### Orchestra

#### Violin

Rosemary Waller. Concertmaster Mark Volkert Assistant Concertmaster Randall Weiss Principal, Violin II Michael Lorne

Anderson Mutsuko Cooper Mia Kim Fobes Jeffrey Gauthier Kristin Miller **Iavme Miller** Patricia Miner Rebecca Sabin

Ramsev Marilyn Robinson Sevilla Marion Soukup Warren van **Bronkhorst** 

#### Viola

Thomas Hall, Principal Paul Frankenfeld Oscar Hasbun Carrie Holzman Fidel G. Sevilla, Orchestra Coordinator Ruth Freeman Sudmeier

Peter Rejto, Principal Nancy Ellen Bien Nancy Masaki David Starkweather Jan Volkert

#### Bass

Richard T. Andrews, Principal Charles Chandler

#### Flute

Brooks deWetter-Smith, Principal Victoria Graef Grenier

#### Oboe

Michael Rosenberg, Principal Donald Leake Neil Tatman

#### Clarinet

Arthur Austin, Principal Clark Fobes

#### Bassoon

Jesse Read, Principal David Sullivan

#### French Horn

Glen Swarts. Principal Kathy Wood

#### Trumpet

Charles J. C. Daval, Principal Carole R. Klein, Co-Principal Charles R. Bubb, Jr.

#### Trombone

Will Sudmeier, Principal Donald Howe Kurt Patzner

#### Harp

**Beverly Bellows** 

#### Timpani

Richard T. Peterson Harpsichord

Bruce Lamott Madeline Ingram

#### Organ

Ken Ahrens



#### Chorus

#### Soprano

Sharon Allbright Carole Anderson Margaret K. Clark Jane Crotser Linda Dowd Agneta Lenberg Kathleen A.

Mahanev Katherine McBride Constance McCloud Nancy Opsata Nancy L. Reeves Dottie Roberson Barbara Smythe Cynthia C. Stormer Jennifer Trahan Ann Trout

#### Alto

Brenda Almeida Elizabeth Denley Patricia Griffith Elaine Haines Madeline Littlefield Carol Lorenz Dorothy Mansfield Carol Starks Barbara Stock Marah Taylor June Woods

#### Tenor

J. Jeff Badger Timothy Grady Edward T. Haines Stephen R. Lindley Tom Larson Roy D. Lorenz Patrick Lynch

#### Bass

Conway Esselstyn Joseph G. Griffith G. E. Jacobsen Berne Sandberg Howard Straus **Donald Trout** Richard M. Tullar Peter Widdershoven Alexander Williamson

#### Chorale

#### Soprano

Charlene Caddick Kave DeVries Rebecca Breeding Martin Caterina Micieli Mary-Esther Nicóla-Peck Debra Patchell Margot Power Diane Thomas, Coordinator

Pamela Dale Watkins

#### Alto

Katy Wolff

Anne H. Carey Debbie J. Cree Charlotte DeWindt Sandra Galin Gabrilla Hoeglund Barbara Larson Catherine Stoltz

#### Tenor

Alan Caddick William L. Davis Robert Faris Joseph Golightly Iames Hull Donald Martin

#### **Bass**

Robin Buck Herbert Cabral Alexander Holodiloff Craig Kingsbury Edward Levy Karl Thompson Paul Huybrechts David Stoneman

# THE CONCERTS

**Program Notes** 

**Dr. John Hajdu,**Professor of Music,
Chairman of Music Program
University of California at Santa Cruz

**Dr. Clifford Cranna,** Musical Administrator San Francisco Opera

**Dr. Raymond Kendall,** late Dean, School of Performing Arts, University of Southern California

> **Edward Colby,** former Head Librarian Stanford University

#### Monday, July 11, 18 & 25

Concert 8 pm Sunset Center Theater

This Concert is presented in honor of Ralph Linsley

#### I. Cantata, "Wachet! betet!" BWV 70

**Johann Sebastian Bach** (1685-1750)



#### Chorus

Wachet! betet! betet! wachet! Seid bereit Allezeit Bis de Herr der Herrlichkeit Dieser Welt ein Ende machet!

Watch ye, pray ye, pray and watch! Be prepared at all times, for the Lord of Glory to put an end to this world!

#### Recitative, bass

Erschrecket, ihr verstockten Sünder! Ein Tag bricht an, Vor dem sich niemand bergen kann. Er eilt mit dir zum strengen Rechte, O sündliches Geschlechte, Zum ew'gen Herzeleide. Doch euch, erwählte Gotteskinder, Ist er ein Anfang wahrer Freude. Der Heiland holet euch, wenn alles fällt und bricht. Vor sein erhöhtes Angesicht: Drum zaget nicht.

O tremble, ye hardened sinners!

A day is breaking from which no one can save himself. It hastens you to strict justice O sinful humankind. and to eternal suffering. But for you, O chosen children of God, it is the beginning of true joy. The Savior will fetch you, when all is tumbling and shatters, before His lofty presence: Therefore be not afraid.

#### Aria, alto

ziehen Aus dem Ägypten dieser Welt? Ach! lasst uns bald aus Sodom fliehen. Eh uns das Feuer Überfällt. Wacht, Seelen, auf von Sicherheit

Und glaubt: es ist die letzte Zeit!

Wenn kömmt der tag, an dem wir

When comes the day when we will be taken out of the bondage of this world? Ah, let us soon flee from this Sodom,

before the fire overtakes us. Awaken, ye souls, from your complac and believe: this is the final hour!

#### Recitative, tenor

Auch bei dem himmlischen Verlangen Hält unser Leib den Geist gefangen: Es legt die Welt durch ihre Tücke Den Frommen Netz und Stricke, Der Geist ist willig, doch das Fleisch ist schwach: Dies presst uns aus ein jammervolles Even in our longing for heaven,

our bodies hold our spirits captive: The world places, with its malice, snares and bonds around the righteor The spirit is willing, but the flesh is weak:

This draws from us a lamenting cry!

#### Aria, soprano

Ach!

Lasst der Spötter Zungen schmähen, Es wird doch und muss geschehen, Dass wir Jesum werden sehen Auf den Wolken, in den Höhen. Welt und Himmel mag vergehen, Christi Wort muss fest bestehen. Lasst der Spötter Zungen schmähen! Let the mocking tongues revile us. It will, yea, it must happen, that we will see Jesus beyond the clouds, in the heavens. Earth and heaven may pass away, Christ's word must stand steadfast. Let the mocking tongues revile us!



Recitative, tenor
Jedoch bei dem unartigen
Geschlechte
Denkt Gott an seine Knechte,
Dass diese böse Art
Sie ferner nicht verletzet,
Indem er sie in seiner Hand bewahrt
Und in ein himmlisch Eden setzet.

Yet, despite the wicked men,

God thinks upon his servants, so that this evil sort will harm them no further, for He will preserve them in His hand and place them in a heavenly Eden.

#### Chorale

Freu dich sehr, o meine Seele, Und vergiss all Not und Qual, Weil dich nun Christus, dein Herre, Ruft aus diesem Jammertal. Seine Freud und Herrlichkeit Sollst du sehn in Ewigkeit, Mit den Engeln jubilieren, In Ewigkeit triumphieren. Rejoice greatly, O my soul, and forget all care and pain, for Christ, your Lord, now calls you out of this vale of tears. His joy and glory shall you see in eternity; with the angels you will rejoice. and in eternity be triumphant.

#### Part II

Aria, tenor Hebt euer Haupt empor, Und seid getrost, ihr Frommen, Zu eurer Seelen Flor! Ihr sollt in Eden grünen, Gott ewiglich zu dienen.

Hold your heads high, and be assured, ye righteous ones, of good fortune for your souls! They shall flourish in Eden, to serve God eternally.

#### Recitative, bass

Ach, soll nicht dieser grosse Tag, Der Welt Verfall Und der Posaunen Schall. Der unerhörte letzte Schlag, Des Richters ausgesprochne Worte, Des Höllenrachens offne Pforte In meinem Sinn Viel Zweifel, Furcht und Schrecken, Der ich ein Kind der Sünden bin, Erwecken? Jedoch, es gehet meiner Seelen Ein Freudenschein, ein Licht des Trostes auf. Der Heiland kann sein Herze nicht verhehlen. So vor Erbarmen bricht. Sein Gnadenarm verlässt mich nicht. Wohlan! So ende ich mit Freuden meinen Lauf.

Ah, shall not this great day — the world's downfall, and the trumpets' call, the condemning final sound of the Judge's proclaimed word, the open gates of Hell's abyss — (shall not this) awaken in my mind great doubt, fear, and terror that I am a child of sin?

Yet to my soul appears a ray of joy, a light of hope.

The Savior cannot conceal his heart,

which in pity is breaking, and his mercy shall not forsake me. Well then! So can I end my life with joy.

Aria, bass

Seligster Erquickungs-Tag, Führe mich zu deinen Zimmern! Schalle, knalle, letzter Schlag! Welt und Himmel, geht zu Trümmern! Jesus führet mich zur Stille, An den Ort, da Lust die Fülle, Blessed day of comfort, lead me on to your chambers! Resound, crash, thou final blow! Earth and heaven, go to your destruction! Jesus leads me toward the calm, to the place where joy is overflowing.



#### Chorale

Nicht nach Welt, nach Himmel nicht Not for the earth, not for heaven Meine Selle wünscht und sehnet. Jesum wünsch ich und sein Licht. Der mich hat mit Gott versöhnet. Der mich freiet vom Gericht. Meinen Jesum lass ich nicht.

does my soul long and sigh; I long for Jesus and his light. who has redeemed me before God, and who frees me from judgment. My Jesus I will not forsake.

Debra Patchell, soprano Alvce Rogers, alto Gregory Wait, tenor Douglas Lawrence, bass

Peter Rejto, cello

Festival Chorus, Chorale, and Orchestra II. Brandenburg Concerto No. 5 in D, BWV 1050

I. S. Bach

Allegro Affettuoso Allegro

> **Igor Kipnis**, harpsichord Rosemary Waller, violin Brooks deWetter-Smith, flute

#### INTERMISSION

III. "Harmoniemesse" in B flat, HOB XXII/14

Franz Joseph Haydn (1732-1809)

#### **KYRIE**

Kvrie eleison. Christe eleison. Kyrie eleison.

#### GLORIA

Gloria in excelsis Deo. et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens, Domine Fili unigente, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. suscipe deprecationem nostram Qui sedes ad dextram Patris, miserere nobis. Quoniam tu solis sanctus, tu solus Dominus, tu solis altissimus, Jesus Christe.

Cum sancto Spiritu in gloria Dei Patris. Amen.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Glory be to God on high, and on earth peace to men of good will.

We praise Thee, we bless Thee, we worship Thee, we glorify Thee. We give thanks to Thee for Thy great glory. O Lord God, heavenly King God the Father Almighty, O Lord, the only begotten Son, Jesus Christ, the Most High, Lord God, Lamb of God. Son of the Father. Thou that takest away the sins of the world, have mercy upon us, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us For Thou only art holy. Thou only art the Lord. Thou only, Jesus Christ, art most high, With the Holy Ghost in the glory of God the Father, Amen.



#### **CREDO**

Credo in unum Deum Patrem omnipotentem, factorem coeli et terra, visibilium omnium et invisibilium.

Et in unum Dominum,
Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante
omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero, genitum
non factum, consubstantialem Patri,

per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu sancto ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris,

et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

Et in spiritum sanctum, Dominum et vivicantem qui ex Patre Filioque

procedit qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi, Amen.

#### **SANCTUS**

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Osanna in excelsis.

BENEDICTUS

Benedictus qui venit in nomine Domini.

I believe in one God. The Father Almighty, maker of heaven and earth, and of all things, visible and invisible.

And in one Lord, Jesus Christ,

the only begotten Son of God, begotten of his Father before all worlds,

God of God, light of light, very God of very God, begotten not made, being of one substance with the Father

by whom all things were made, who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

And was crucified also for us under Pontius Pilate, suffered and was buried.

And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of God the Father, and He shall come again to judge the quick and the dead, whose kingdom shall have no end.

And (I believe) in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son, who, with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And (I believe) in one Holy Catholic and Apostolic Church.
I acknowledge one baptism for the remission of sins.
And I look for the resurrection of the dead, and the life of the

Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory. Hosanna in the highest.

world to come. Amen.

Blessed is he who cometh in the name of the Lord.





#### **AGNUS DEI**

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Dona nobis pacem.

Sara Ganz, soprano Catherine Stoltz, alto Gregory Wait, tenor Herbert Eckhoff, bass O Lamb of God, that takest away the sins of the world, have mercy upon us. Grant us peace.

#### Festival Chorus, Chorale, and Orchestra

#### **Program Notes**

I. Bach revised a Weimar cantata of the same name when in the fall of 1723 he prepared the cantata "Wachet! bete!" for performance for the 26th Sunday after Trinity. The Weimar portion, which had been prepared for the 2nd Sunday of Advent, included the opening chorus, the four arias, and the closing chorale, all to text by Salomo Franck, Bach's Weimar librettist. The Gospels for both Sundays deal with the end of the world and the second coming of Christ.

At Leipzig Bach added a recitative for each aria, and the chorale which ends the first part. The unity of the expanded version testifies to Bach's astounding ability to compile and adapt his music with improvement. Whittaker describes the opening movement as "one of the most tensely nervous and exciting scenes of the Last Judgement ever penned."

The alto aria compares the final judgement to the flight from Egypt and the fate of Sodom. The soprano aria develops material which Bach may have drawn from Handel's opera Almira, but a theory once put forth that this entire cantata is based on Handel's music does not stand up to scrutiny. The soprano aria is rich with descriptive figures representing the mockers of the world. The tenor aria which opens part II recalls Handel's aria style, but the finest writing in this cantata is reserved for the bass aria, which presents a vision of the sublime state of the redeemed amidst the destruction of the world. — J. H. II. Bach sent six concertos to HRH Monseigneur Christian Ludwig, Margrave of Brandenburg, in 1731, with the following dedication: "Several years ago . . . your Royal Highness deigned to honor me with the command to send . . . some pieces of my composition: I have then . . . taken the liberty of rendering my most humble duty . . . with the present concertos; begging Your Higness most humbly, not to judge their imperfections with the rigor of the fine and delicate taste which the whole world knows Your Highness has for musical pieces; but rather to infer from them . . . the profound respect and the most humble obedience which I try to show . . . therewith . . . '

While we have no definite evidence why Bach decided upon the instrumental groups he employed in these six concertos, the strongest likelihood seems to be a systematic exploration of instrumental sonorities.

Strings and continuo accompany the solo instruments in the outer movements of Brandenburg No. 5; the Affettuoso is for solo trio, with flute and violin echoing one another.

The opening Allegro reaches its climax in a long solo passage for harpsichord, building a high degree of chromatic tension until rejoined by the other instruments in a satisfying coda.

Only a rollicking gigue (Allegro) could balance the drive of the first Allegro and the quieter introspection of the solo trio. It does so with gusto and style.

— R. K.

III. Haydn's last major work, the <u>Harmoniemesse</u>, ended the cycle of the yearly masses Haydn produced beginning in 1796 to fulfill his obligations as Kapellmeister for Prince Nicolaus Esterhazy II. The masses served to commemorate the Princess Maria Hermenegild's birthdays (September 8).

The <u>Harmoniemesse</u> was first performed on September 8 of 1802 at Eisenstadt. Its name derives from the orchestral richness of Haydn's score. This was made possible because the Esterhazy orchestra by 1802 was in excellent circumstances, making expanded forces available to the composer.

Haydn opened the mass with a sober, expansive, even mystical Adagio, unlike any of his other Kyrie settings. The movement, a masterpiece of motivic development, underscores the compositional proximity of Haydn to Beethoven.

The Gloria divides into several sections. The first of these opens with a dazzling lyric soprano solo. reminiscent of the Nelson Mass. The "Gratias," in moderately quick triple-time, relects a treatment found in several of Haydn's other masses. The "Qui tollis" shifts to f minor, a key which Havdn associated with passion (Symphony No. 49). The "Quoniam tu solus sanctus," presents a magnificent double fugue with a beautifully integrated interruption given to the four soloists shortly before the closing section.

Robbins-Landon points to the conservative nature of the Credo, which divides into three sections

(fast-slow-fast). The text receives careful atention here — e.g., the word-painting on "ascendit" and "descendit," and the low E-flat of the bass soloists on "sepultus est." The instrumentation also underscores textual meaning, most clearly at the introduction of the brass and timpani to illustrate the "judgement of the quick and the dead."

The solemn Sanctus, with its alternating solo and tutti passages, its striking harmonic changes, and

its off-beat forzati, once again recalls Beethoven's style.
Robbins-Landon describes the Benedictus, which Haydn marked Allegro molto, as "original almost to the point of being bizarre." It reflects the sonata form concept, including a delightful second theme.

The Agnus is given to the soloists with rich orchestral accompaniment, particularly in the use of the double reeds with pizzicato strings.

In June of 1802 Haydn had written his Prince Nicolaus, that he was then "labouring wearily on the new Mass, though I am anxious whether I shall receive any applause because of it." Masterly in its treatment of form, inventive, rich and profound, the Harmoniemesse betrays none of the fatigue of which Haydn complained during its composition.

I. H.

Tuesday, July 12, 19, & 26 Concert 8 pm Sunset Center Theater

#### I. Cantata, "Bleib bei uns," BWV 6

#### Chorus

Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget.

#### Aria, alto

Hochgelobter Gottessohn, Lass es dir nicht sein entgegen, Dass wir itzt vor deinem Thron Eine Bitte niederlegen: Bleib, ach bleibe unser Licht, Weil die Finsternis einbricht!

#### Chorale

Ach bleib bei uns, Herr Jesu Christ, Weil es nun Abend worden ist, Dein göttlich Wort, das helle Licht, Lass ja bei uns auslöschen nicht In dieser letzt'n betrübten Zeit Verleih uns, Herr, Beständigkeit, Dass wir dein Wort und Sakrament

Rein b'halten bis an unser End.

#### Recitative, bass

Es hat die Dunkelheit
An Orten vielen
überhandgenommen.
Woher ist aber dieses kommen?
Bloss daher, weil sowohl die Kleinen
als die Grossen
Nicht in Gerechtigkeit
Von dir, o Gott gewandelt
Und wider Christenpflicht gehandelt.
Drum hast du auch den Leuchter
umgestossen.

#### Johann Sebastian Bach (1685-1750)

Abide with us, for the evening comes, and the day has drawn to a close.

Highly praised Son of God, Let it not be displeasing to Thee that we now before Thy throne lay down a prayer: Remain, O remain our light, for darkness is falling!

O abide with us, Lord Jesus Christ, for now night has come.
Thy holy Word, Thy bright light,
Let them not be extinghished in us!
In this last, distressful time,
grant us, Lord, steadfastness,
that we may keep Thy Word and
Sacrament
pure until our end comes.

The darkness has in many places gained the upper hand.
How then has this come to pass?

For just this reason: that both

the small as well as the great, with no righteousness, have turned from Thee, O God, and acted against Christian duty. Therefore Thou hast overturned the lamp.





Aria, tenor

Jesu, lass uns auf dich sehen, Dass wir nicht In den Sündenwegen gehen. Lass das Licht Deines Worts uns helle scheinen Und dich jederzeit treu meinen. Jesus, let us look upon Thee, So that we do not walk in the ways of sin. Let the light of Thy Word shine bright upon us and serve Thee truly for all time.

#### Chorale

Beweis dein Macht, Herr Jesu Christ, Der du ein Herr aller Herren bist; Beschirm dein arme Christenheit, Dass sie dich lob in Ewigkeit.

Prove Thy power, Lord Jesus Christ, Thou who art the Lord of all lords; Shield Thy poor Christendom, that it may praise Thee in eternity.

Alyce Rogers, alto Gregory Wait, tenor Douglas Lawrence, bass

**Peter Rejto,** cello **Neil Tatman,** English horn

Festival Chorus, Chorale, and Orchestra

#### II. Concerto in d, BWV 1052

J. S. Bach

Allegro Adagio Allegro

> Igor Kipnis, harpsichord Festival Orchestra

#### INTERMISSION

#### III. Concerto in B flat, K. 191

Wolfgang Amadeus Mozart (1756-1791)

Allegro Andante ma adagio Rondo (Tempo di minuetto)

Jesse Read, bassoon Festival Orchestra

#### IV. Symphony No. 35 in D, K. 385 ("Haffner")

W.A. Mozart

Allegro con spirito Andante Menuetto Finale: Presto

#### **Festival Orchestra**

#### **Program Notes**

I. From the time of his arrival in Leipzig Bach energetically addressed one of his principal tasks, that of providing approximately sixty cantatas annually for the services at St. Thomas and St. Nicholas. During his first twelve years at Leipzig, Bach composed at least three hundred cantatas, creating these works for his ideal of "a well ordered" church music.

Characteristically, he appears to have approached this task systematically. During 1723 and 1724 he completed a first cycle in which he refined his concept of the cantata, re-working a number of earlier cantatas, and composing dozens of new works. In a second cycle, 1724-25, the "chorale cantata" pattern (with an opening and closing verse of a hymn presented without alteration, and

free paraphrases in the internal movements) emerges. Three more cycles were completed by 1735.

Bleib bei uns, composed for Easter Monday, April 2, 1725, comes at the end of this second fertile compositional cycle. It is one of the finest of Bach's lesser known cantatas.

Alfred Dürr considers the opening movement to rank among "the most impressive

achievements of the mature Bach," the result of the strong central fugue section framed by the declamatory chordal passages in which alternating performing groups, - oboes, strings, and voices — take prominence each in turn. The expressive alto aria may have been drawn from a lost secular cantata, Thomana sass unnoch betrübt. It contains rich harmonic passages depicting the coming of darkness. The chorale for soprano voices, a note-for-note transcription from one of the "Schübler" chorales, presents the hymn tune accompanied by a virtuosic cello obbligato. The bass recitative and tenor aria (fully accompanied by the strings) present the lesson of redemption through Christ, and a simple chorale concludes the work.

— J. H.

II. This concerto is generally conceded to have been transcribed by Bach from a violin concerto long since lost. The "ritornello," or recurring subject, of the first movement is dramatic in quality, marked by conspicuous syncopations and by an almost

precipitous drive. In the Adagio, the right hand of the solo cembalo plays a highly ornamented cantabile melody over a quasi-ostinato figure, stated in octaves at the beginning and end of the movement. With the third movement Bach returns to the pace of the opening Allegro, but this time the animation is effected through a steady bounding motion rather than through angular syncopation.

— E. C.

III. Of Mozart's three or four bassoon concertos, only this one survives (two others have come forth, both spurious). The bassoon concertos were for Baron Thadaeus von Durnitz, an amateur bassoonist. Mozart composed this work in June of 1774 in Salzburg, when he was eighteen years of age; hence the concerto is the first extant of his fine catalogue of concertos for solo wind instruments.

Here, in the traditionally structured three-movement scheme, Mozart's remarkable understanding of the technical and expressive possibilities of the bassoon appears as though it is already fully developed. Lyric and elegant passages abound in this concerto. Balance and refinement characterize the forms.

— J. H.

IV. Upon the occasion of the ennobling of Siegmund Haffner, Mayor of Salzburg, Mozart composed a symphony which he derived from an earlier serenade. The time was the summer of 1782, on the eve of the production of his German opera, "The Abduction from the Seraglio." The large leaps of the opening theme dominate the entire first movement and are responsible for its bold character. Georges de St. Foix, speaking particularly of the "Allegro con spirito," calls it "one of the most audacious works which Mozart ever entrusted to an orchestra.' The Andante and the Menuetto, on the other hand, are more in keeping with the original purpose of the music as a serenade. The Finale St. Foix, compares in verve and imagination to the overture to Mozart's "The Marriage of Figaro."

-E.C.



#### Music from the Cathedrals of Spain

Sandor Salgo, Conductor Priscilla Salgo, Assistant Conductor Ken Ahrens, organ

Festival Chorale and Orchestra

#### **Processional**

I. Motet, "O magnum mysterium" (O great Mystery)

Tomás Luis de Victoria

(c. 1548-1611)

II. Motet, "Ave Maria" (Hail, Mary)

Victoria

III. Concerto in G for two organs

Antonio Soler (1729-1783)

Andantino Minué

Ken Ahrens, Bruce Lamott, organs

The Brombaugh Organ is loaned through the courtesy of Music Department, U.C. Davis, D. Kern Holoman, Chairman.

IV. Beatus vir (Psalm 112), for double chorus (Blessed is the man who fears the Lord)

Juan Bautista Comes (1568-1643)

V. La Ritirata di Madrid (The Retreat of Madrid)

Luigi Boccherini (1743-1805)

David Tanenbaum, guitar **String Ensemble** 

VI. Sacred villancico. "Al Santisimo Sacramento"

Comes

William L. Davis, tenor

VII. Selections from El Delphín de música

Luys de Narváez (fl. 1530-1550)

La canción del Emperador Conde claros

David Tanenbaum, guitar

VIII. Solo motet, "Salve Regina," for mezzo-soprano, strings, and continuo Domenico Scarlatti

Salve Regina (Hail, Queen)

(1685-1757)

Ad te clamamus (To Thee we cry)

Exsules filii Hevae (Exiled children of Eve)

Eia ergo advocata nostra (Be then our advocate)

Nobis post hoc exsilium ostende (Reveal to us after our exile)

O clemens, o pia (O merciful, holy one)

Amen

Patricea McCaffrey, mezzo-soprano



#### IX. Kyrie & Gloria from Missa Scala Aretina

Francisco Valls (1665-1747)

Kyrie eleison (Lord, have mercy) Christe eleison (Christ, have mercy) Kyrie eleison (Lord, have mercy)

Gloria in exelsis Deo (Glory to God in the highest)
Gratias agimus tibi (We give thanks to Thee)
Qui tollis peccata mundi (Thou who takest away the sins of the world)
Quoniam tu solus sanctus (For Thou alone art holy)
Cum Sancto Spiritu (With the Holy Spirit)

Kaye DeVries, Rebecca Breeding Martin, Mary-Esther Nicola-Peck, Diane Thomas, soprano Debbie J. Cree, Catherine Stoltz, alto Alan Caddick, William L. Davis, tenor

#### X. Recessionals:

"The Emporor's Fanfare" Te Deum Soler Gregorian Chant

**Program Notes** 

Spain's "Golden Age" is generally thought of as the period encompassed by the 16th century — a glorious era heralded by the discovery of the New World in 1492 and ended after the defeat of the Spanish Armada in 1588. It was a period not only of Spanish imperial wealth and power, but also of rich and varied accomplishments in the arts, particularly in music. But despite Spain's political decline after the 1500's, Spanish musicians continued a distinguished national tradition throughout the 17th century and well into the 18th, when it eventually yielded to Italian influences.

Spanish composers of these periods often spent their careers in the service of a cathedral or royal chapel. Much of their music has remained unpublished, and consequently unknown, until recent years. After sampling their works, however, a modern listener might reasonably conclude that the "Golden Age" of Spanish music was a longer epoch than is generally supposed.

I. Tomás Luis de Victoria, the greatest of the Spanish composers of sacred polyphony, was born at Ávila, where he served as a choirboy at the cathedral. Like many Spanish musicians of his day he spent a number of years in Rome, where he began studies for the priesthood in 1565. By 1587 he had returned to

Spain as chaplain to the Dowager Empress Maria at the Royal Convent in Madrid.

Victoria's famous motet O
magnum mysterium uses a text from
the Christmas Vespers: "O great
mystery and wondrous sacrament,
that animals should see the newborn
Lord lying in a manger."

The serenely interwieving polyphony of the opening bars leads to hushed chordal declamation at the words O beata Virgo ("O blessed Virgin"). A lively Alleluia section, first in triple meter, then in duple, concludes the motet.

II. One of his best-known motets, the 4-voice setting of the *Ave Maria* antiphon provides a sublime example of the deep spirituality and religious mysticism of Victoria's music.

III. Born in Catalonia (the area around Barcelona), Antonio Soler was appointed in 1752 as organist, and later chapelmaster, at El Escorial, the austere monastery-royal palace-church complex famed as the burial place of the Spanish kings. There Soler spent most of his creative life, composing harpsichord and organ works as well as chamber, church, and theater music. A pupil of Domenico Scarlatti, he was the author of an important and controversial treatise on modulation.

The Concerto in G for two organs is one of six such pieces Soler



composed for his student, the Infante (prince) Gabriel de Borbón. Unlike his liturgical organ works, these pieces exhibit a sunny galant character suited to either chamber organ or harpsichord (no pedal board is required). Although dialogue and echo effects occur in these works, their form is that of the bipartite keyboard sonata rather than of the baroque concerto.

IV. Associated primarily with the Valencia Cathedral, Comes served for ten years with the Royal Chapel in Madrid as well. He is best known for his grand polychoral works (motets and psalms for two, three, and even four choirs), of which the 8-part Beatus vir ("Blessed is the man who fears the Lord"), with its quick echo exhanges and sudden contrasts, is a prime example.

V. Eighteenth-century Madrid attracted talented musicians from all over Europe, among them the Italian composer and cellist Luigi Boccherini. He was already well known in Vienna, Paris, and his native Lucca when at age 25 he traveled to Spain and found a patron in the king's brother, the Infante Don Luis. He probably remained in Spain the rest of his life, composing over 460 instrumental works. He died in Madrid in 1805.

La Ritirata di Madrid, the final movement of Boccherini's C major quintet for guitar and strings, is drawn from an earlier string quintet which he entitled "The Night Music of the Streets of Madrid." In the course of 12 variations on a simple theme, the Ritirata evokes the sound of a military night-watch (a "Retreat") approaching from afar, parading close by in a steady crescendo, and vanishing gradually into the distance.

VI. Sacred part songs in Spanish, called villancicos, became a popular part of cathedral celebrations in 17th-century Spain, especially at Christmas, but also at other major feasts such as Corpus Christi, which commemorates the Sacrament of Holy Communion.

Al Santisimo Sacramento ("To the Holy Sacrament"), a villancico for Corpus Christi by Juan Bautista Comes, displays the naive, folklike charm characteristic of this genre. The poem expresses amazement that

one can attain spiritual fullness in the sacrament by eating only a morsel: "He who eats a little has the same as one who eats much!"

VII. An early form of the guitar known as the vihuela enjoyed the same popularity in Spain as did the lute elsewhere in Renaissance Europe. Among the earliest publications of vihuela music was Los seys libros del Delphín de música (1538) by Luys de Narváez, court vihuelist and music master in the chapel of Philip II. His work marks the first appearance of the instrumental theme-and-varations form, which the Spanish called diferencias.

La canción del Emperador is an arrangement of a French chanson by Josquin des Prés (c. 1440-1521) entitled Mille regretz, evidently a favorite song of Emperor Charles V. In Conde claros, a popular song forms the basis of 21 brief variations, all using a common harmonic formula known as the Bergamasca.

VIII. Son of the Neapolitan opera composer Alessandro Scarlatti, Domenico Scarlatti traveled to Lisbon in 1720, at age 35, to become maestro of the Royal Chapel and music master to Princess Maria Barbara. When she married the heir to the Spanish throne in 1729. Scarlatti went with her to Madrid, where as Court Composer he spent the remaining 28 years of his life. The

more than 500 harpsichord sonatas he composed for his royal pupil bear witness, in their use of lively Spanish dance rhythms, to the important influence of his adopted country upon his musical style.

The Salve Regina, one of the few sacred pieces Scarlatti composed in Spain, is believed to be his last work, written shortly before his death in 1757. Its text, from one of the four Marian Antiphons, is a fervent prayer of supplication to the Virgin.

IX. The most famous Catalonian composer of his day, Francisco Valls served for 30 years as chapelmaster of the Barcelona Cathedral. His Missa Scala Aretina (1702) is so named because it uses as a melodic basis, or cantus firmus, the six-note scale (ut, re, mi, fa, sol, la) devised by the eleventh-century theorist Guido Aretino.

The work is scored for 11 voices. divided into three choirs, with orchestra, including three continuo parts: two for organ and one for harp, a favorite continuo instrument in the Spanish Baroque. In the Qui tollis section of the Gloria, Valls used an unusual unprepared dissonance for a second soprano entry on the words miserere nobis ("have mercy on us"). This violation of the rules of counterpoint sparked a bitter dispute which involved over 50 musicians (including Alessandro Scarlatti) between 1715 and 1720, causing one of the most heated aesthetic controversies in the history of music.

Clifford Cranna



#### Thursday, July 14, 21, & 28

Concert 8 pm Sunset Center Theater

#### I. Brandenburg Concerto No. 6 in B flat, BWV 1051

Johann Sebastian Bach (1685-1750)

Allegro

Adagio ma non tanto

Allegro

Lucy Chapman Stoltzman, viola

Paul Hersh, viola

Judith Davidoff, Frank Traficante, viola da gamba

Peter Reito, cello

Bruce Lamott, harpsichord

Richard T. Andrews, contrabass

#### II. Sonata No. 3 in C, BWV 1005

J. S. Bach

Adagio

Fuga

Largo

Allegro assai

David Tanenbaum, guitar

#### III. Sonata in A, Opus 69

Ludwig van Beethoven (1770-1827)

Allegro ma non tanto Scherzo: Allegro molto

Adagio cantabile — Allegro vivace

Peter Rejto, cello Paul Hersh, piano

#### INTERMISSION

#### IV. Music for harpsichord

Sonata in b, K87

Sonata in d, K9

Sonata in G. K146

Fantasia and Fugue in a, BWV 944

Domenico Scarlatti (1685-1757)

J. S. Bach

Chaconne in G

George Frederic Handel (1685-1759)

**Igor Kipnis**, harpsichord

Steinway piano courtesy of Steinway & Sons, New York, and Abinante Music Store, Monterey.

#### **Program Notes**

I. Bach sent six concertos to HRH Monseigneur Christian Ludwig, Margrave of Brandenburg, in 1731, with the following dedication: "Several years ago . . . your Royal Highness deigned to honor me with the command to send . . . some pieces of my composition: I have then . . . taken the liberty of rendering my most humble duty . . . with the present concertos; begging Your Higness most humbly, not to judge their imperfections with the rigor of the fine and delicate taste which the whole world knows Your

Highness has for musical pieces; but rather to infer from them . . . the profound respect and the most humble obedience which I try to show . . . therewith . . . . '

While we have no definite evidence why Bach decided upon the instrumental groups he employed in these six concertos, the strongest likelihood seems to be a systematic exploration of instrumental sonorities.

The first Allegro of Brandenburg No. 6 begins with a dialogue between have been intended for Prince

at the unison, against an unvarying 8th-note accompaniment by the other instruments.

Again in the Adagio, the violas imitate one another over a ground bass, from which the gambas are absent.

The energetic finale, a sort of gigue, restores the initial spirit, driven as it is by irresistible rhythmic forces.

Karl Geiringer comments as follows: "One of the gamba parts may the two violas, in the form of a canon Leopold, since it offers virtually no

technical problems. Bach himself most likely played the first viola, since he entrusted it with more interesting tasks." — R. K.

II. Although Bach's three sonatas and three partitas numbered BWV 1001-1006 were written for violin solo, their potential for performance on a plucked instrument such as the lute or guitar is indicated by the fact that Bach himself made lute transcriptions of the fugue from the first sonata, BWV 1001, and of the entire E Major Suite, BWV 1006.

Sonata No. 3 in C is in the standard "church sonata" form of four movements: slow-fast-slow-fast. The rather severe and introspective Adagio is followed by a sturdy fugue

which is given a thorough contrapuntal development. As in Corelli's church sonatas, the third movement changes key, giving us a lyrical Largo in F major. The final movement, Allegro assai, features a Vivaldi-like current of swift-flying passage work.

—C. C.

III. Beethoven's A Major cello sonata dates from the period of the Fifth and Sixth Symphonies, a time of important stylistic growth and maturation for the composer. The sonata was published in 1809 and dedicated to Beethoven's pupil and friend (also a gifted cellist) Baron Ignaz von Gleichenstein. Beethoven sent him a copy of the score inscibed "Inter lacrymas et luctus" ("Amidst

tears and sorrows''), an apparent reference to the Napoleonic wars.

The sonata is remarkable for the congruity with which the cello and piano interact, speaking almost as one voice in a free-flowing stream of melodic ideas. The first movement is concerto-like in quality, with an opening theme stated by the cello alone and answered by the piano with a brief cadenza, after which the instruments reverse roles. The appealing Scherzo movement is characterized by wry syncopations. In place of a separate slow movement, Beethoven provides a lyric introduction to the high-spirited finale. -C.C.

IV. Mr. Kipnis will comment on the selections he will play.

Friday, July 15, 22, & 29

Concert 8 pm Sunset Center Theater

#### I. Concerto in D for Trumpet and Strings

Georg Philipp Telemann (1681-1767)

Adagio

Allegro Grave

Allegro

Charles J. C. Daval, trumpet Festival Orchestra

# II. Cantata, "Sehet, wir gehen hinauf," BWV 159 Johann Sebastian Bach (1685-1750)

**Recitative and Arioso,** alto,bass Sehet . . .

Komm, schaue doch, mein Sinn, wo geht dein Jesus hin?

... wir gehen hinauf!

O harter Gang! Hinauf? O ungeheurer Berg, den meine Sunden zeigen! Wie sauer wirst du mussen steigen!

. . . gen Jerusalem, sehet, wir gehen hinauf gen Jerusalem!

Ach, gehe nicht!
Dein Kreuz ist dir schon zugericht't,
wo du dich sollst zu Tode bluten;
hier sucht man Geisseln für,
dort bind't man Ruthen;
die Bande warten dein,
ach, gehe selber nicht hinein!
Doch, bleibest du zurücke stehen,
so müsst'ich selbst nicht nach

Jerusalem, ach, leider in die Hölle gehen Behold . . .

Come and see, my soul, where goes thy Jesus?

. . . . we go upward!

O hard journey! Upward? How fearsome a mountain my sins represent! Would you impose so arduous a climb?

. . . . to Jerusalem, behold, we go upward to Jerusalem!

Ah, do not go!
Thy cross is prepared for Thee there, where Thou must bleed unto death;
There they shall seek to scourge Thee and to lash and bind Thee;
there bonds await Thee,
oh, do not go there!
Yet, if from there you stay away,
then I myself must go not to
Jerusalem,
alas, but to Hell!



Aria, alto, with Chorale
Ich folge dir nach
durch Speichel und Schmach
am Kreuz will ich dich noch
umfangen.

Dich lass' ich nicht aus meiner Brust, und wenn du endlich scheiden musst, sollst du dein Grab in mir erlangen.

Chorale: Ich will hier bei dir stehen, verachte mich doch nicht!
Von dir will ich nicht gehen, wenn dir dein Herze bricht.
Wenn dein Haupt wird erblassen im letzten Todesstoss, alsdann will ich dich fassen in meinen Arm und Schoss.

Recitative, tenor

Nun will ich mich, mein Jesu, über dich

in meinem Winkel grämen; die Welt mag immerhin das Gift der Wollust zu sich nehmen, ich labe mich an meinen Tränen und will mich eher nicht nach einer Freude sehnen, bis dich mein Angesicht wird in der Herrlichkeit erblicken, bis ich durch dich erlöset bin; da will ich mich mit dir erquicken.

#### Aria, bass

Es ist vollbracht, das Leid ist alle, wir sind von unserm Sündenfalle, in Gott gemacht.
Es ist vollbracht. Nun will ich eilen und meinem Jesu Dank erteilen, Welt, gute Nacht, es ist vollbracht!

#### Chorale

Jesu, deine Passion ist mir lauter Freude, deine Wunden, Kron' und Hohn, meines Herzens Weide; meine Seel' auf Rosen geht, wenn ich d'ran gedenke, in dem Himmel eine Stätt' mir deswegen schenke.

Alyce Rogers, alto
Gregory Wait, tenor
Douglas Lawrence, bass
Members of the Festival Chorale, Festival Orchestra

III. Concerto for Two Violins in d, BWV 1043

Vivace Largo ma non tanto Allegro

Rosemary Waller, Mark Volkert, violin Festival Orchestra

I will follow Thee amidst scorn and shame; at the cross will I embrace Thee

I will not let Thee out of my heart, and when Thou at last must depart, Thou shalt find Thy resting place in me.

Chorale: I will stay here beside Thee; do not turn me away!
I will not go from Thee, though Thy heart should break.
When Thy head is bowed in the last throes of death, then will I clasp Thee in my arms and bosom.

Now will I grieve, my Jesus, for Thee

in my own little corner;
the world may yet embrace
its tainted pleasures,
but I will bathe myself in my tears,
and will not yearn
for any joy
until my eyes
can gaze upon Thee in glory,
and until I am redeemed through Thee.
Then will I be comforted with Thee.

It is finished, the pain is ended, we are from our sins' damnation made safe in God.
It is finished. Now will I run to give thanks to my Jesus.
O world, good night, it is finished!

Jesus, Thy Passion is for me pure joy; Thy wounds, thorns, and shame are the solace of my heart; my soul treads upon roses when I think that in heaven an abode for me is thereby given.

I.S. Bach





#### IV. Concerto No. 3 in c, Opus 37

Allegro con brio Largo Rondo

> Gerhard Puchelt, piano **Festival Orchestra**

Steinway piano courtesy of Steinway & Sons, New York, and Abinante Music Store, Monterey

#### **Program Notes**

I. The solo concerto repertoire for trumpet was happily expanded when this fine composition was found in a manuscript in Darmstadt about twenty-five years ago. A number of Telemann's concerti are scored for trumpet with other solo intruments. but this remains the only solo trumpet concerto Telemann is known to have written. The work reveals his superb lyric gift, perhaps the quality which contributed most to the enormous popularity his music enjoyed during his lifetime.

The four well proportioned movements, strongly centered in the principal key, present excellent melodic writing for the trumpet. The opening Adagio (in D Major) prepares a delightful Allegro in the same key. The strings, without the soloist, present the Grave which contrasts in the relative minor. The lively Allegro finale returns to the spirit of the second movement.— J. H.

II. Cantata 159, probably composed for February 27, 1729, belongs to Quinquagesima Sunday, the last Sunday before Lent. Because the text, from St. Luke 18, verses 31-34, recounts Christ's own prophecy of the Passion, the cantata presents an example in miniature of Bach's expressive passion-music writing.

The opening movement represents a dialogue between Christ and the faithful soul: Jesus, on the way to Jerusalem, is met by one who realizes that he is going to his death, but who follows him nevertheless. Here the words of Christ are set starkly over a rising figure in the continuo, perhaps representing the climb to Golgotha. Curiously, the words of the soul appear in the accompanied arioso, which Bach usually reserves for the words of Christ, as in the St. Matthew Passion. The device clearly delineates the dialogue.

The following movement presents

the "passion hymn," O Haupt voll Blut und Wunden, over the alto aria. Here the faithful soul joyfully follows the Savior through suffering and disgrace.

Not even the greatest of Bach's passion arias surpasses the moving bass aria of this cantata. If Bach wrote a St. Luke Passion other than the spurious work which has come down to us, one cannnot help but speculate that he would have included this excellent St. Luke-inspired movement in it. Here the oboe and voice enter into a musically rich dialogue which is backed by an accompaniment of quiet strings.

The Chorale "Jesus, Thy Passion is pure joy for me," concludes this excellent, and too rarely heard, cantata. — J. H.

III. To the Calvanist Court Chapel at Cöthen, which did not allow elaborate church music, we owe thanks for diverting Bach's attention from his principal life-mission (the creation of a well-ordered church music) for a time. From Bach's days at musikalische Zeitung described the Cöthen came most of his concerti: the Brandenburg Concerti, the harpsichord concerti, and this unique and beloved double concerto, which Bach also arranged in c for two claviers.

Cöthen brought Bach in close proximity to Celle, which had a court orchestra accomplished in the French style, a style Bach was to cultivate to the point that Zelter was later to complain of the excessive "French froth" of the St. Matthew Passion. But the double concerto shows little of the French element on the surface; instead it clearly reflects the deep appreciation Bach held for Vivaldi, whose music he had so lovingly transcribed in Weimar. Vivaldi produced hundreds of excellent concerti, Bach merely a handful in comparison, but how thankful we must be for them.

Although cast in the Vivaldian mold, the first movement reflects Bach's great mastery of contrapuntal writing. Imitative flowing lines characterize the second movement as well, but here the debt to Vivaldi is evident in detail as well as in general style (cf. Opus 8 No. 3). The third movement reflects a greater evidence of Vivaldian tutti-soli contrast. - J. H.

IV. Beethoven's Opus 37 received its premiere along with the first performances of the Symphony No. 2 and the oratorio Christus am Ölberge at a subscription concert on April 5, 1803. The work, reportedly, did not receive an enthusiastic welcome. This could be explained by the fact that in the third concerto, unlike the first two, which are so highly reminiscent of Mozart's piano concerto sytle, Beethoven begins to explore the new regions of expressive breadth which came to characterize much of the music he composed after this time. By August of 1804, however, the Allgemeine C Minor Piano Concerto as "without a doubt among Beethoven's most beautiful compositions. It is worked out in a masterly fashion."

The first movement presents the last full double exposition to be found in a Beethoven concerto, with the secondary thematic material presented in its entirety by the orchestra before the entrance of the solo instrument. Beethoven's effective use of the motives of the principal theme presents many seemingly simple vet extraordinarily beautiful moments — for example, the final coda, which begins with the timpani entrace following the cadenza. The second movement presents a song of spiritual depth and breadth, which contracts sharply with the joyful rondo of the finale initiated by the piano. — J. H.

#### **COSI FAN TUTTE**

ossia

La Scuola degli Amanti (All Women Do It, or The School for Lovers) Dramma giocoso in two acts, K. 588 Music by Wolfgang Amadeus Mozart (1756-1791) Libretto by Lorenzo da Ponte

In concert form, sung in an English translation by Andrew Porter English translation is used by arrangement with B. Snapp, Inc., agent for Andrew Porter.

Sandor Salgo, Music Director Albert Takazauckas, Concert Staging

**Dramatis Personae** (in order of their appearance) Ferrando, a young officer in love with Dorabella ..... Walter MacNeil Guglielmo, a young officer in love with Fiordiligi ..... William Parker Don Alfonso, an elderly bachelor ..... Herbert Eckhoff Fiordiligi, Nancy Gustafson Dorabella, Patricea McCaffrey (sisters from Ferrara, living in Naples) 

#### Festival Chorale and Orchestra Bruce Lamott, harpsichord

Place: Naples

Time: Eighteenth Century

There will be one intermission of 15 minutes

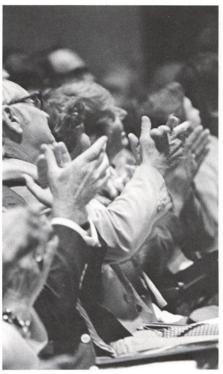
#### **Synopsis**

#### Act I

Don Alfonso wagers with Ferrando and Guglielmo that their respective sweethearts, Dorabella and Fiordiligi, will not remain faithful when put to Alfonso's tests. Alfonso then tells the sisters that their lovers have been ordered to battle with their regiment. The ladies' distress seems convincing proof of their fidelity, and they are shocked at Despina's advice not to take love seriously. Alfonso bribes Despina to admit two "Albanians" (the disguised Ferrando and Guglielmo) as suitors to the ladies, who are outraged at their wooing and depart indignantly. The "Albanians" pretend to take poison in distress at being rejected. Disguised as a doctor, Despina effects former fiancés. In panic the sisters a miraculous cure. The sisters' sympathy turns to indignation again when the revived suitors demand a kiss.

#### Act II

At Despina's urging the sisters decide to accept the suitors' advances. Guglielmo courts Dorabella and secures a locket as a token of love, but Ferrando's attempts to woo Fiordiligi are less successful. Dorabella urges her to yield to him, but Fiordiligi is seized with misgivings and decides they should rejoin their fiancés on the battlefront. When Ferrando threatens suicide, however, she relents and admits her love for him. A double wedding is planned between the sisters and the "Albanians," with a disguised Despina as the notary. Just as the ladies sign the contract, martial music announces the return of the tell their new husbands to hide. Ferrando and Guglielmo reappear in uniform and reproach their sweethearts, who admit their guilt. Alfonso reveals the disguises, and urges the couples to learn from the past and laugh at it, being content in each other's love.



#### **Program Notes**

The exceptional charm and classical perfection of Cosi fan tutte may derive from Mozart's particular need for the opera to please his monarch. Although Mozart was appointed Court composer upon the death of Gluck in 1787, the Emperor had requested little music of Mozart, to the composer's dismay. When in 1789 Joseph II, upon the successful revival of "The Marriage of Figaro," was induced to commission a new opera, Mozart must have welcomed this opportunity to display his mastery to the court.

The frivolous story of this opera has often been considered inappropriate to the exquisite music. Later productions even made efforts to improve the implausible libretto. Reportedly, the Emperor himself suggested the story, one which was based on a rumored event which was circulating in the court at the time. To his serious-minded critics, including Beethoven and Wagner, who were later to question the purpose of this seemingly nonsensical libretto, Mozart left an explanation: "The more comic an Italian opera, the better it is, providing it is diverting. I

will not object even if it is a bit unnatural."

The simplicity and frivolity of the story belies the ingeniousness of its music and its libretto, which contains much more in 18th-century social commentary then is generally recognized. The personality of each character emerges with clarity: resolute Fiordiligi, flirtatious and less serious Dorabella, realistic and clever Despina, idealistic Ferrando, swaggering Guglielmo, and, of course, wise Don Alfonso, the symbol of The Enlightenment, Da Ponte's libretto skillfully explores each of these characters in relation to the others, and out of seeming chaos emerge crystaline patterns of classical symmetry, balance and

In Così we find no lack of impressive arias (Fiordiligi's "Come scoglio," Ferrando's "Un' aura amorosa"), but Mozart's last opera buffa may surpass even Figaro and Don Giovanni for the brilliance and ingenuity of its ensembles.

Beginning with the three trios of the opening scene, much of the dramatic action occurs during the ensembles,

yet a remarkable clarity in the flow of the action is maintained.

The ensembles of Così display the flexibility of Mozart's technical mastery. In the brilliantly conceived quartet of the second act finale the two couples celebrate a dolemn toast prior to their marriages. Mozart composed this as a strict canon, but instead of entering as the fourth voice of the canonic process, Gugliemo vents his rage in a brilliantly conceived aside. Guigliemo, however, could not have entered the canon—the part would exceed the normal range of the bass voice. Was this excellent scene the result of a Mozartean solution to a technical problem, or was is conceived from the outset? We can only speculate.

Così fan tutte received its first performance in January, 1790, one day before Mozart's 34th birthday. Tragically, the Emperor fell ill and died shortly thereafter. Public entertainments were halted, and Mozart was not to benefit from the success of his exquisite final opera buffa.

— J. H.



#### Sunday, July 17, 24, & 31

Concert 2 pm Sunset Center Theater

#### **JOHANNESPASSION**

(The Passion according to St. John) BWV 245 Johann Sebastian Bach (1685-1750)

The Evangelist David Gordon
Jesus Douglas Lawrence
Pilate Robin Buck
Peter Edward Leve
Maid Pamela Dale Watking
First Servant Alan Caddicl
Second Servant Margot Powe

Roman Soldiers

Kay DeVries, Debbie J. Cree, William L. Davis, Craig Kingsbury

Solo Quartet:

Nancy Gustafson, soprano Alyce Rogers, alto Gregory Wait, tenor Herbert Eckhoff, bass

Brooks deWetter-Smith, flute
Michael Rosenberg, Donald Leake, oboe and oboe d'amore
Rosemary Waller, Mark Volkert, violin
Ruth Freeman Sudmeier, Paul Frankenfeld, viola d'amore
Judith Davidoff, viola da gamba
Jan Volkert, cello
Ken Ahrens, organ
Bruce Lamott, harpsichord
Richard T. Andrews, contrabass

Festival Chorus, Chorale, and Orchestra

It is requested that there be no applause until the end of the concert. There will be an Intermission of 20 minutes between Parts I and II.

A complete text in German and English will be available at each Sunday performance.



The winter of 1722-1723 was a time of transition for Bach and his family. Bach was 37, with a growing reputation as composer, organist and court musician. His patron at Cöthen had agreed to release him to accept a new and prestigious post as Cantor of the Thomaskirche in Liepzig. While still awaiting word that the new responsibilities were to be his, Bach composed the Passion according to St. John.

It is likely that this Passion was provided either as a further proof of his qualifications (it was performed shortly before his appointment was confirmed) or as a gesture of gratitude for his almost certain acceptance by the Leipzig church council.

Unlike the later Passion according to St. Matthew, which revealed wider, deeper, somewhat more contemplative aspects of the passion story, the St. John Passion concentrates primarily on the dramatic episodes of Jesus' trials before the High Priest and Pilate.

The text is from a poetic rendering of the John Gospel by one Brockes, a



text also used by other composers, including Handel. Structurally, the St. John Passion is a series of cantatas, each of which closes with a chorale.

Several chorales are used more than once, with different harmonizations for different texts and moods.

In accordance with the Leipzig tradition, the chorale "When comes my hour of parting" is sung after the alto aria "It is finished."

— R. K.

# RECITALS, LECTURES AND SYMPOSIA

# THE RECITALS

#### 1st Week

Tuesday, July 12

Recital 11 am Parish Hall, All Saints' Episcopal Church

#### I. Suite No. 3 in C for Solo Cello, BWV 1009

Johann Sebastian Bach

(1685-1750)

Prelude

Allemande

Courante

Sarabande

Bourrée I — Bourrée II

Gigue

Peter Rejto, cello

## II. Sonata No. 9 in F, K. 377 Wolfgang Amadeus Mozart (1756-1791)

Allegro

Andante con variazioni Minuetto

> Lucy Chapman Stoltzman, violin Paul Hersh, piano

## III. Trio in E flat, Opus 70, No. 2 Ludwig Van Beethoven (1770-1827)

Poco sostenuto — Allegro ma non troppo Allegretto Allegretto ma non troppo Allegro

Lucy Chapman Stoltzman, violin Peter Rejto, cello Paul Hersh, piano

#### Wednesday, July 13

Recital 11 am Parish Hall, All Saints' Episcopal Church

#### I. Solo Motet, "Exaltabo Te, Deus Meus" (Psalm 145) André Campra (1660-1744)

Exaltabo Te, Deus Meus (I will extol Thee, my God Magnus Dominus (Great is the Lord) Magnificentiam gloriae (Of Thy glorious splendor) Memoriam abundantiae (The fame of Thy goodness) Exaltabo Te, Deus Meus (I will extol Thee, my God)

William Parker, baritone Judith Davidoff, viola da gamba Madeline Ingram, harpsichord

#### II. Chaconne in D

Marin Marais (1656-1728)

Judith Davidoff, viola da gamba Frank Traficante, viola da gamba (continuo) Madeline Ingram, harpsichord

#### III. "L'air de Caron" from Alceste

Jean Baptiste Lully (1632-1687)

William Parker, baritone Madeline Ingram, harpsichord

#### IV. English Music for Lyra Viols

M. Southcote's Pauen and Galiard
Untitled solo, from the Manchester
Viol Book
Cate of Bardie (The Queene's Jig)
Thomas Ford
(d.1648)
Joseph Shirlie
(fl. 1621)
Thomas Ford

Judith Davidoff and Frank Traficante, viola da gamba

#### V. English Songs

An Evening Hymn
There's Not a Swain
If Music Be the Food of Love

Henry Purcell
(1659-1695)

William Parker, baritone Judith Davidoff, viola da gamba Madeline Ingram, harpsichord

#### Thursday, July 14, 21, &28

Recital 10:30 am Sunset Center Theater

### The Art of the Fugue, BWV 1080 Johann Sebastian Bach (1685-1750)

Orchestral version by Wolfgang Graeser Sandor Salgo, Conductor John Hajdu, Narrator The Festival Orchestra

#### I. Fugue for Strings

Contrapunctus 1: A simple fugue, setting forth the basic materials to be developed in the various movements which follow.

#### II. Fugue for Solo Strings

Contrapunctus 2: This is a single fugue organized like Contrapunctus 1, but conveying a different mood. The significant feature is the introduction of a dotted rhythm for the concluding notes of the basic subject.

#### III. Fugue for Strings

Contrapunctus 3: The subject of this fugue is the inversion of the basic subject. Chromaticism is introduced in the extended counter-subject.

#### IV. Fugue for Solo Strings

Contrapunctus 4: The subject of this fugue is the basic subject inverted. New harmonic paths are opened by a slight change in the contour of the basic subject about halfway through the fugue.

V. Fugue, with inversion of subject, for String Orchestra Contrapunctus 5: The subject of this fugue is the inversion of the basic subject, elaborated by interpolated notes in a dotted rhythm. It is answered by the basic subject in its original position, elaborated in the same manner.

# VI. Fugue, with inversion and diminution of subject, for String Orchestra and Organ

Contrapunctus 6: In the original edition, the fugue is marked "In stile francese" (in the French style). It is marked by dotted rhythms characteristic of the French Overture. The subject is answered by a diminution — in which all note values are halved — of its inversion. Stretto treatment is an important feature; here the answer appears before the subject has come to the end of its phrase.

VII. Inverted Fugue, with diminution and augmentation of subject (a 4 per Augmetn. et Diminut.), Strings and Organ Contrapunctus 7: The basic subject appears in its inverted and direct forms respectively with the interpolated notes of Contrapunctus 5 in three simultaneous rhythmic configurations — in the original note-values, twice as fast, and twice as slow.

VIII. Triple Fugue, for Brass, Strings and Organ Contrapunctus 8: Here three "new" subjects, each with a highly individual character, are presented and continued. IX. Double Fugue, with double counterpoint at the 12th, for Solo Winds (a 4 alla Duodecima)

Contrapunctus 9: The first subject of this double fugue (fugue with two subjects) is a running figure remotely related to the basic subject itself. The two subjects appear above and below one another

# X. Double Fugue, with double counterpoint at the 10th for Winds and String Orchestra (a 4 alla Decima)

Contrapunctus 10: In this double fugue, the first subject is indirectly derived from the basic subject, while the second subject is identical with the first subject of Contrapunctus 5. Thematic material is reinforced in thirds and sixths.

XI. Triple Fugue, for Winds, Brass, Strings and Organ Contrapunctus 11: Full Orchestra (a 4): Each of the three subjects is an inversion of those presented in Contrapunctus 8. Some authorities accept the striking chromatic figure as a fourth subject and consider this a quadruple fugue.

#### INTERMISSION

## XII. Canon at the octave (Canon alla Ottava) for Oboe and Bassoon

Contrapunctus 12: A canon whose subject is a dance-like transformation of the basic subject. The second voice duplicates the first an octave lower at a time-lapse of four measures.

#### XIII. Canon in double counterpoint at the 12th (Canon alla Duodecima in Contrapunto alla Quinta) for Solo Harpsichord

Contrapunctus 13: The outlines of the basic subject are retained in this two-voice canon. The lower voice also appears above the upper, as is indicated by the term "double counterpoint."

# XIV. Canon in double counterpoint at the 10th (Contrapunto alla Terza) for Solo Organ

Contrapunctus 14: This canon has as its subject a syncopated inversion of the basic subject extended by a running triplet figure and rhythmically intensified by even smaller note-values. Halfway through, the two voice change places.

XV. Canon, with augmentation and inversion (Canon per augmentationem in Contrario Motu), for Violin and Cello Contrapunctus 15: A canon in two voices. The second voice is an inversion of the first voice in note values twice the length of those in the first voice. At mid-point in the fugue, the procedure is reversed.

XVI. Mirror fugues (a 3, rectus et inversus) for Wind Trio Contrapunctus 16a, 16b: Two three-part fugues, the second an inversion of the first in all voices. The subject is characterized by a triplet motion.

XVII. Mirror fugue for Oboe, Bassoon and Organ Contrapunctus 17: This fugue is in four voices. XVIII. Mirror fugues for Strings and Organ Contrapunctus 18a, 18b: The first of this pair of contrapuncti is a fugue in four voices; the second is a complete inversion of the first.

## XIX. Quadruple fugue, unfinished, for Orchestra and Organ

Contrapunctus 19: This is the crowning fugue of the entire "Art of the Fugue." Its first subject is austere, its second decorative. Its third subject is the name of *Bach* himself, which, in the German nomenclature of the notes, is the theme B-flat, A, C, B-natural. It is believed that Bach planned to fashion a great quadruple fugue, introducing the basic subject of "The Art of the Fugue" as the fourth subject of this final fugue. The movement was never completed by Bach, and the present performance ends on the notes as they appear in the Berlin autograph. Following this abrupt termination, Bach's own son Carl Philipp Emanuel has written in the manuscript; "In the midst of this fugue, where the name *Bach* is introduced as a countersubject, the composer died."

Program Notes by **Putnam Aldrich** 

#### Chorale

Tradition tells us (though this has not be authenticated) that as his eyesight was failing, Bach dictated this Chorale to Altnikol, his son-in-law, and it has found its way as the conclusion in the posthumous edition of "The Art of the Fugue." The editor was C. P. E. Bach.

The Chorale abruptly ceases at the 26th measure as if death prevented the composer from finishing the dictation.

In the present performance, the Chorale will be performed in an orchestral version prepared by Leland C. Smith.



#### **Soloists**

Rosemary Waller, Mark Volkert, violin
Thomas Hall, Ruth Sudmeier, Paul Frankenfeld, viola
Peter Rejto, Nancy Ellen Bien, Jan Volkert, cello
Richard T. Andrews, contrabass
Michael Rosenberg, Donald Leake, oboe and English horn
Jesse Read, bassoon
Bruce Lamott, harpsichord
Ken Ahrens, organ

Altos, Festival Chorale

Friday, July 15

Recital 11 am Parish Hall, All Saints' Episcopal Church

I. Aria, "Ach, es bleibt in meiner Liebe,"

from Cantata 77

Johann Sebastian Bach

(1685-1750)

Alyce Rogers, mezzo-soprano Carole R. Klein, trumpet Madeline Ingram, harpsichord Nancy Masaki, cello

II. Chromatic Fantasy and Fugue, BWV 903 J. S. Bach

Madeline Ingram, harpsichord

III. Sonata No. 1 in C Giovanni Buonaventura Viviani (1638-c.1692)

Andante

Allegro

Presto

Adagio

Allegro

Carole R. Klein, trumpet Madeline Ingram, harpsichord Nancy Masaki, cello

IV. German Songs Wolfgang Amadeus Mozart Sehnsucht nach dem Frühlinge, K. 596 (1756-1791)

An Chloe, K. 524 Abendempfinding, K. 523 Das Veilchen, K. 476

Alyce Rogers, mezzo-soprano Madeline Ingram, harpsichord

V. Suite for Trumpet in C Georg Philipp Telemann (1681-1767)

Air de trompette Lento Gigue

> Carole R. Klein, trumpet Madeline Ingram, harpsichord Nancy Masaki, cello

VI. English Songs

If Music be the Food of Love (Version 3) **3) Henry Purcell** Knotting Song **(1659-1695)** 

Hymn to God the Father

Pelham Humfrey (1647-1674)

Sound of the Trumpet

Purcell

Alyce Rogers, mezzo-soprano Carole R. Klein, trumpet Madeline Ingram, harpsichord Nancy Masaki, cello Saturday, July 16

Recital 11 am Sunset Center Theater

Gerhard Puchelt, piano

I. Sonata in G, HOB XVI/40

Franz Joseph Haydn (1732-1809)

Allegretto innocente — Presto

II. Grand sonata in A flat, Opus 70 ("The Return to Paris") Johann Ladi

Johann Ladislaus Dussek (1760-1812)

Allegro non troppo ed espressivo Molto adagio con anima ed espressione Tempo di Minuetto: Scherzo quasi allegro Finale: Allegro con spirito

III. Six Variations (K. 398) on the aria

"Salve tu, Domine" Wolfgang Amadeus Mozart from Giovanni Paesiello's (1756-1791) opera I filosofi immaginarii

IV. Sonata in f, Opus 2, No. 1 Lu

Ludwig van Beethoven (1770-1827)

Allegro Adagio Menuetto

Finale: Prestissimo

Steinway piano courtesy of Steinway & Sons, New York, and Abinante Music Store, Monterey.





#### 2nd Week

Tuesday, July 19

Recital 11 am Parish Hall, All Saints' Episcopal Church

Repeat of July 12 Program

Tuesday, July 19

Recital 3 pm Bethlehem Lutheran Church, Monterey

#### ORGAN WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

Ken Ahrens, organ

#### I. Toccata and Fugue in d, BWV 538

#### II. Fantasia in G, BWV 572

Trés vitement Gravement Lentement

### III. Variations on the Chorale, Sei gegrusset, Jesu gutig, BWV 768

(Hail to Thee, kind Jesus)

#### Chorale

Variation 1. Bicinium

Variation 2. Four-part setting

Variation 3. Two-part counterpoint

Variation 4. In four parts, melody in the top voice

Variation 5. Four-part setting

Variation 6. Organ Trio, melody in the pedal

Variation 7. Four-part setting

Variation 8. In four parts, melody in the top voice Variation 9. Organ Trio, melody in the pedal

Variation 10. Chorale Fantasia Variation 11. Five-part setting

#### IV. Fantasia in c, BWV 562

#### V. Fantasia and Fugue in g, BWV 542

Wednesday, July 20, 1983

Recital 11 am Parish Hall, All Saints' Episcopal Church

I. Sonata No. 2 in A

Attilio Ariosti (1666-c.1740)

Cantabile — Allegro

Adagio

Menuet

Ruth Freeman Sudmeier, viola d'amore Madeline Ingram, harpsichord David Starkweather, cello

II. English Songs

Hymn to God the Father

Pelham Humfrey (1647-1674)

 $If \, Music \, be \, the \, Food \, of \, Love \, (Version \, 3)$ 

Henry Purcell (1659-1695)

Knotting Song Mad Bess

Alyce Rogers, mezzo-soprano Madeline Ingram, harpsichord Nancy Masaki, cello

III. Trio Sonata in F

Johann Joachim Quantz

(1697-1773)

Adagio

Allegro

Largo

Presto

Ruth Freeman Sudmeier, viola d'amore

Brooks deWetter-Smith, flute Madeline Ingram, harpsichord

David Starkweather, cello

#### IV. Italian Songs and Arias

Amarilli

Per pieta

Giulio Caccini (c. 1545-1618)

Tremulo spiritu

Pietro Francesco Cavalli

Intorno al idol mio

(1602-1676) Marc Antonio Cesti

(1623-1699) Alessandro Stradello

Vaga Rosa tenerella

(1642-1682) Alessandro Scarlatti (1660-1725)

8

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Alyce Rogers, mezzo-soprano

Ruth Freeman Sudmeier, viola d'amore

Madeline Ingram, harpsichord

Nancy Masaki, cello

#### V. Concerto No. 2 in d for viola d'amore, strings and continuo Antonio Vivaldi (1678-1741)

Allegro Largo Allegro

> Ruth Freeman Sudmeier, viola d'amore Mutsuko Cooper and Randall Weiss, violin Oscar Hasbun, viola David Starkweather, cello Madeline Ingram, harpsichord

#### Thursday, July 21

Recital 10:30 am Sunset Center Theater

#### The Art of the Fugue

Repeat of July 14 program

#### Friday, July 22

Recital 11 am Parish Hall, All Saints' Episcopal Church

#### I. Suite for Trumpet in C

**Georg Philipp Telemann** (1681-1767)

Air de Trompette Lento Gigue

Carole R. Klein, trumpet Madeline Ingram, harpsichord Nancy Masaki, cello

#### II. Chromatic Fantasy and Fugue, BWV 903

Johann Sebastian Bach (1685-1750)

Madeline Ingram, harpsichord



#### III. Cries of London

Richard Dering (1580-1630)

**Festival Chorale** Members of the Festival Orchestra Priscilla Salgo, Conductor

#### IV. Duets

**Henry Purcell** (1659-1695)

Catherine Stoltz, alto Robin Buck, bass with continuo

#### Saturday, July 23

Recital 11 am Sunset Center Theater

Gerhard Puchelt, piano Repeat of July 16 program

#### 3rd Week

#### Tuesday, July 26

Recital 11 am Parish Hall, All Saints' Episcopal Church

Repeat of July 12 program

#### Tuesday, July 26

Recital 3 pm Bethlehem Lutheran Church, Monterey

#### ORGAN WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

Ken Ahrens, organ

- I. Prelude and Fugue in c, BWV 546
- II. Canzona in d. BWV 588

#### III. Variations on the Chorale, Sei gegrüsset, Jesu gütig, **BWV 768**

(Hail to Thee, kind Jesus)

#### Chorale

Variation 1: Bicinium

Variation 2: Four-part setting

Variation 3: Two-part counterpoint

Variation 4: In four parts, melody in the top voice

Variation 5: Four-part setting

Variation 6: Organ Trio, melody in the pedal

Variation 7: Four-part setting

Variation 8: In four parts, melody in the top voice

Variation 9: Organ Trio, melody in the pedal Variation 10: Chorale Fantasia

Variation 11: Five-part setting

### IV. Chorale Prelude, Schmücke dich, o liebe Seele, BWV

(Adorn thyself, O loving soul)

#### V. Prelude and Fugue in E flat, BWV 552

Wednesday, July 27

Recital 11 am Parish Hall, All Saints' Episcopal Church

I. Solo Motet, "Exaltabo Te, Deus Meus" (Psalm 145)

André Campra

(1660-1744)

Exaltabo Te, Deus Meus (I will extol Thee, my God) Magnus Dominus (Great is the Lord)

Magnificentiam gloriae (Of Thy glorious splendor) Memoriam abundantiae (The fame of Thy goodness)

Exaltabo Te, Deus Meus (I will extol Thee, my God)

William Parker, baritone Judith Davidoff, viola da gamba Madeline Ingram, harpsichord

II. Chaconne in D

**Marin Marais** (1656-1728)

Judith Davidoff, viola da gamba Madeline Ingram, harpsichord

III. "L'air de Caron" from Alceste

Jean Baptiste Lully

(1632-1687)

William Parker, baritone Madeline Ingram, harpsichord

IV. English Music for Bass Viol Solo

The Spirit of Gambo Tickell, Tickell

**Tobias Hume** (c.1569-1645)

Two Shakespearean Tunes from the

Manchester Viol Book

(17th century)

Whoope, doe me no harme

Fortune my foe

The Nightingale

Manchester Viol Book

Judith Davidoff, viola da gamba

V. English Songs

An Evening Hymn

**Henry Purcell** 

There's Not a Swain

(1659-1695)

If Music Be the Food of Love (Version 2)

**Tobacco** 

**Tobias Hume** 

William Parker, baritone Judith Davidoff, viola da gamba Madeline Ingram, harpsichord

Thursday, July 28

Recital 10:30 am Sunset Center Theater

The Art of the Fugue

Repeat of July 14 program

Friday, July 29

Recital 11 am Parish Hall, All Saints' **Episcopal Church** 

I. Suite for Trumpet in C

Georg Philipp Telemann (1681-1767) Air de Trompette

Lento

Gigue

Carole R. Klein, trumpet

Madeline Ingram, harpsichord

Nancy Masaki, cello

II. Cries of London

**Richard Dering** (1580-1630)

**Festival Chorale** 

Members of the Festival Orchestra

Priscilla Salgo, Conductor

III. Chromatic Fantasy and Fugue, BWV 903

Johann Sebastian Bach

(1685-1750)

Madeline Ingram, harpsichord

**Johannes Brahms** 

IV. Alto Rhapsody, Opus 53

**Festival Orchestra** 

(1833-1897)

Alvce Rogers, alto Men of the Festival Chorale

Saturday, July 30

Recital 11 am Sunset Center Theater

Gerhard Puchelt, piano

Repeat of July 16 program

# LECTURES AND SYMPOSIA

1st Week

Monday, July 11

Lecture 3 p.m. Carpenter Room, Sunset Center Johann Sebastian Bach and his Music

Dr. Bruce Lamott, Bach Festival Harpsichordist Music Instructor, San Francisco University High School

Wednesday, July 13

Lecture 3 p.m. Carpenter Room, Sunset Center

Music from the Cathedrals of Spain

Dr. Clifford Cranna, Musical Adminstrator San Francisco Opera

Thursday, July 14

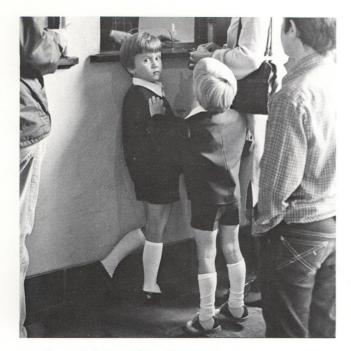
Symposium 3 p.m. Carpenter Room, Sunset Center Cosi fan tutte

Dr. Clifford Cranna, Moderator

Musical Administrator, San Francisco Opera

Dr. Bruce Lamott, Bach Festival Harpsichordist Music Instructor, San Francisco University High

Nancy Gustafson, soprano, San Francisco Opera in the role of Fiordiligi



**Albert Takazauckas,** Stage Director San Francisco Opera

Friday, July 15

Lecture 3 p.m. Carpenter Room, Sunset Center The Passion According to St. John

**Dr. John Hajdu,** Professor of Music University of California at Santa Cruz

#### 2nd Week

Monday, July 18

Lecture 3 p.m. Carpenter Room, Sunset Center Johann Sebastian Bach and his Music

**Dr. Bruce Lamott**, Bach Festival Harpsichordist Music Instructor, San Francisco University High School

Wednesday, July 20

Lecture 3 p.m. Carpenter Room, Sunset Center Music from the Cathedras of Spain

**Dr. Clifford Cranna**, Musical Administator San Francisco Opera

Thursday, July 21

Symposium 3 p.m. Carpenter Room, Sunset Center Cosi fan tutte

James H. Schwabacher, Jr., Moderator
Former tenor soloist, Carmel Bach Festival
President, Merola Fund, San Francisco Opera
Dr. Bruce Lamott, Bach Festival Harpsichordist
Music Instructor, San Francisco University High

Nancy Gustafson, soprano, San Francisco Opera in the role of Fiordiligi

Albert Takazauckas, Stage Director

San Francisco Opera

Friday, July 22

Lecture 3 p.m. Carpenter Room, Sunset Center The Passion According to St. John

**Dr. John Hajdu**, Professor of Music University of California at Santa Cruz

#### 3rd Week

Monday, July 25

Lecture 3 p.m. Carpenter Room, Sunset Center Johann Sebastian Bach and His Music

**Dr. Bruce Lamott**, Bach Festival Harpsichordist Music Instructor, San Francisco University High School

Wednesday, July 27

Lecture 3 p.m. Carpenter Room, Sunset Center Music from the Cathedrals of Spain

**Dr. Clifford Cranna**, Musical Administrator San Francisco Opera

Thursday, July 28

Symposium 3 p.m. Carpenter Room, Sunset Center Cosi fan tutte

James H. Schwabacher, Jr., Moderator Former tenor soloist, Carmel Bach Festival Dr. Bruce Lamott, Bach Festival Harpsichordist Music Instructor, San Francisco University High School

Nancy Gustafson, soprano, San Francisco Opera in the role of Fiordiligi Albert Takazauckas, Stage Director

San Francisco Opera

Friday, July 29

Lecture 3 p.m. Carpenter Room, Sunset Center The Passion According to St. John

**Dr. John Hajdu,** Professor of Music University of California at Santa Cruz

# CONCERT FOR YOUNG LISTENERS

In memory of Carla Stewart

Tuesday, July 26

2pm, Sunset Center Theater

Dr. Clifford Cranna, Commentator

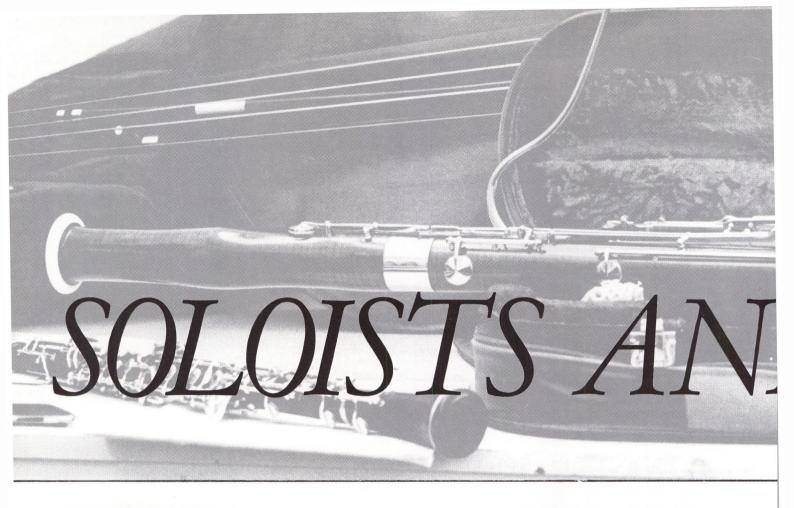
**Cries of London** 

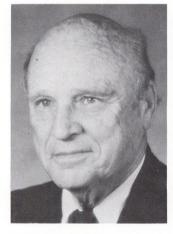
Richard Dering (1580-1630)

Festival Chorale Members of the Festival Orchestra Priscilla Salgo, Conductor

Music for Harpsichord
Madeline Ingram, harpsichord

Brass Ensemble Carole R. Klein, Director





Richard T. Andrews Contrabass

This is the twenty-fourth year that Mr. Andrews has been principal bass for the Festival Orchestra. He has been the principal bass for 17 years with the San Antonio Symphony, of which he has been a member for 32 years. He has also served as program annotator for the Symphony.

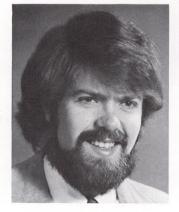
Winner of a four-year scholarship at the Eastman School of Music, he later played principal bass with the San Diego and North Carolina Symphony Orchestras, the Rochester Philharmonic and the National Symphony Orchestra.

#### **Arthur Austin**

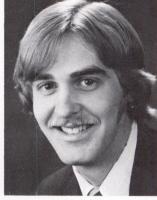
Clarinet

Since 1977, Arthur Austin has been principal Clarinet for the Marin and Modesto Symphonies. He has also been principal Clarinet for the Oakland Symphony, The Western Opera Theater, and the Kansas City Philharmonic. Performing at the Cabrillo and Marlboro Music Festivals, Mr. Austin has also appeared at Tanglewood, the National Music Camp at Interlochen and the California Music Center.

Mr. Austin has been a member of the Oakland Symphony Woodwind Quintet, the Nouveau Woodwind Quintet, Pacific Winds and Donald Pippin's Pocket Opera. He has performed



with the San Francisco Ballet and San Francisco Symphony Orchestras, and as soloist with the Kansas City and Modesto Symphonies. Mr. Austin has taught clarinet at Sonoma State College and privately in the San Francisco Bay Area. This is Mr. Austin's fourth season with the Festival.



Charles Daval Trumpet

Charles Daval, principal trumpet of the Seattle Symphony Orchestra since 1981, becomes the assistant principal trumpet with the Boston Symphony Orchestra and principal trumpet of the Boston Pops Orchestra this Fall. He received a Bachelor of Music from San Jose State University in 1979, and a Master of Music degree from Northwestern University under the tutelage of Vincent Cichowicz. He also studied with the Chicago Symphony principal trumpet, Adolph Herseth. He has performed with the Chicago Civic Orchestra, the San Francisco Symphony, the San Francisco Opera and Chamber Orchestras, and the Cabrillo Music Festival.

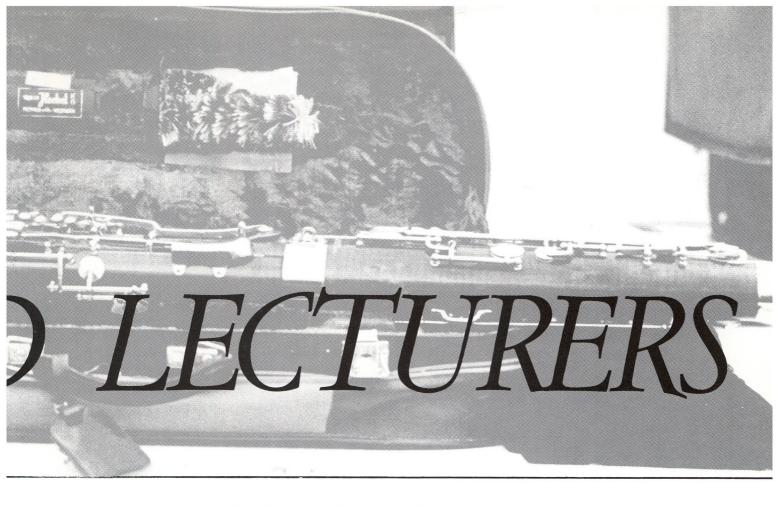
This is Mr. Daval's sixth year in the Carmel Bach Festival as principal trumpet and soloist.

#### **Judith Davidoff**

Viola da gamba

Judith Davidoff received a Soloist's Diploma after completing a demanding five year program developed jointly by Harvard College and the Longy School of Music. She is a frequent soloist with leading choruses in the performances of the St. John Passion and the St. Matthew Passion. She has also appeared at the Bethlehem and Marlboro Bach Festivals as well as at the Lincoln Center in New York.

After two seasons with the Baltimore Symphony, Miss Davidoff became a member of the



early music consort, Boston Camerata. As a member of the New York Pro Musica, she



toured throughout the world for a period of seven years. She is active in the performance and teaching of Renaissance and Medieval music. She plays a rare viola da gamba dating from the seventeenth century.

This is Miss Davidoff's sixth year at The Festival.

#### **Brooks de Wetter-Smith**

Brooks de Wetter-Smith has recently been promoted to Professor of Music at the University of North Carolina. He holds a doctorate from the Eastman School of Music where his principal teacher was James Galway. Other teachers include Jean-Pierre Rampal, Marcel Moyse, and James Pappoutsakis. He has performed in the United States, Europe, and Asia and has appeared at Tanglewood, the Salzburg Festival, and in numerous contemporary music festivals.

His 1983-84 season includes a return to the Far East for guest recitals, as well as a series of performances in Eastern and Western Europe.



Mr. de Wetter-Smith has appeared with the North Carolina Symphony, the Southwest Florida Symphony, the New Orleans Pops, and with members of the Seoul Philharmonic and the Boston Symphony Orchestras.

This is his fourth season as

soloist and principal flutist at the Carmel Bach Festival.



**Herbert Eckhoff**, Bass-baritone

Herbert Eckhoff, bass-baritone, studied at the University of Colorado, Boulder and presently is Assistant Professor of Music at the University of Texas in Austin. He made his New York City Opera debut in the Fall of 1981 in Der Freischutz. He opened the 1982 season of that company in the American premiere of Wagner's Feen. Other opera roles have been sung in New Orleans, Dallas, Portland and repeatedly at the Wagner Festival in Seattle. Mr. Eckhoff has had guest solo appearances with orchestras in Atlanta, Denver, Wichita, as well as with symphony orchestras in Germany.

This is Mr. Eckhoff's first appearance with the Carmel Bach Festival.



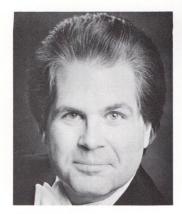
Sara Ganz Soprano

Sara Ganz returns for her fifth season with the Carmel Bach Festival. For the past three years she has been associated with the San Francisco Opera; first, as a winner of the Merola Opera Awards, followed by her debut in the Fall of 1980 in Jenufa. During 1981 she toured with the Western Opera Theatre and then sang in the Spring Festival of the San Francisco Opera the role of "Wanda" in the Grand Duchess of Gerolstein.

As a concert and oratorio singer, Ms. Ganz has appeared

with numerous groups including the California Bach Society, the Pasadena Symphony, the Mozart Festival at San Luis Obispo and the Stanford University Chorus. She has had solo recitals at the University of Southern California, the San Francisco Conservatory of Music and Texas Christian University.

Her undergraduate degree was earned at the University of Nebraska and her Master's Degree from the University of Southern California. She spent a year as an ensemble member of the Lyric Opera School in Chicago.



David Gordon Tenor

Tenor David Gordon is a native of Pennsylvania and studied at the College of Wooster and McGill University. His operatic debut in 1973 was with the Chicago Lyric Opera where he now appears regularly. Mr. Gordon made his San Francisco Opera debut in Die Meistersinger where he has had additional roles and will be active in this year's Summer Festival.

David Gordon is well known for his portrayal of the Evangelist in the St. Matthew Passion and the St. John Passion. His repertoire includes a wide spectrum of the tenor musical literature extending from the Renaissance with the Folger consort to Contemporary with the Twentieth Century Consort. This will be Mr. Gordon's first appearance with the Festival.

#### **Nancy Gustafson**

Soprano

A native of Illinois, soprano, Nancy Gustafson makes her San Francisco Opera debut in Das Rheingold and Die Walkure during the Summer Festival, and in the Fall season will sing the role of "Flora" in La Traviata. A winner of the 1982 Metropolitan Opera Auditions, Miss Gustafson received the Gropper Memorial Award in the 1982 San Francisco Opera Auditions. She appeared in the 1983 San Francisco Opera Center Showcase series and has performed roles with the Chicago



Opera Theater, Opera Midwest, and at Harvard and Northwestern Universities.

She received her Master of Music degree from Northwestern University in 1980 and is currently working toward her doctorate. She appears in the Carmel Bach Festival for the first time in the role of "Fiordiligi" in Cosi fan tutte.

#### John Hajdu

Lecturer and Master Class Musicologist

Recently returning from Europe where he completed research on Lully, John Hajdu is Associate Professor of Music at the University of California at Santa Cruz. John is active as a singer, conductor and scholar focusing his work on Baroque music. He holds degrees from DePaul University and the University of Colorado.

While a student in Paris with Nadia Boulanger, Professor Hajdu began his exploration and study of French sacred music



from the time of Louis XIV. His scholarly work includes critical editions of Gilles's Messe des mortes and Diligam Te, Domine,

contributions to the New Grove's Dictionary of Music Musicians, and other articles and reviews on Baroque music. In 1980 he received the Noah Greenberg Award from the American Musicological Society for "distinguished contribution to the study and performance of early music." The award provided funds which supported Hajdu's recording of Gilles's Mass issued last fall by the Musical Heritage Society. As a member of the international committee of scholars undertaking the publication of the collected works of Lully, Hajdu recently accepted a grant from the National Endowment for the Humanities to support his preparation of the Latin motets of that composer.



Thomas Hall Viola

First playing in the Festival Orchestra in 1953, Thomas Hall returned in 1970 and has been principal violist for the past thirteen seasons. Professor of Music at Chapman College, he is also Chairman of the Music Department and has taught at the college since 1968. He received his master's and doctoral degrees from the University of Southern California and was violist with the Illinois String Quartet for a number of years. He appears frequently with the Chapman College Chamber Players and the Chapman Symphony Orchestra.

#### Paul Hersh

Piano and viola

Paul Hersh, born in Brooklyn, New York, has played both piano and viola since he was six years old. His piano teachers were Edward Steuermann and Leonard Shure; he studied viola with William Primrose. From 1961-71 he was violist and pianist with the Lenox Quartet, and participated in their many nationwide tours. He made his piano debut in Carnegie Hall in 1964.

Paul has performed with the Boston Symphony, the New York Philharmonic, the San Francisco Symphony and with various



chamber groups including the Trio Concertante, the Duo Concertante, the San Francisco Chamber Orchestra, and the Hersh-Montgomery Duo in addition to his solo recitals. He has made many tapes for Educational Television, performances and lectures shown nationwide, and has recorded with RCA, DESTO, DRI and Dover.

Mr. Hersh has been Visiting Faculty and Artist in Residence at: University of California, Davis; Temple U., Philadelphia; Oregon State University; University of Western Washington; Berkshire Music Festival; Aspen Music Festival; Mozart Festival; Festival of the Two Worlds, Spoleto, Italy. He is currently on the faculty of the San Francisco Conservatory of Music.



**Igor Kipnis** Harpsichord

Igor Kipnis, the renowned harpsichord performer is also a recognized teacher of his chosen instrument. Last year he appeared for the ninth year at the Indianapolis Festival Music Society Series. His fame is international in scope and his

discography includes thirty-two releases.

Igor Kipnis' honors includes six "Grammy" nominations and three "Record of the Year" awards from the Stereo Review. In addition to his regular Festival performances, Igor Kipnis is a faculty member of the Master Classes presented for the first time by the Carmel Bach Festival. This is his first appearance with the Festival.



Carole R. Klein Trumpet

Now in her seventh season with the Festival, Carole Klein holds both musical and managerial posts. Currently Principal Trumpet with the Marin Symphony, Miss Klein also performs regularly with the San Francisco Opera and Ballet Orchestras. În addition she is Personnel Manager and Orchestra Contractor for the Masterworks Chorale of San Mateo and for the California Bach Society.

Miss Klein received her B.A. from Washington University in St. Louis and her M.A. from Stanford where she studied Baroque music intensely. Performing throughout the San Francisco Bay Area, Miss Klein is the first trumpet in the Golden Gate Brass, a quintet which performs in San Francisco and in Oakland. She is also on the faculty of Sonoma State University.

#### **Bruce Lamott** Harpsichord

Bruce Lamott celebrates his tenth year with the Festival this season as harpsichordist and lecturer. A specialist in the ornamentation and improvisation practices of the Baroque period, he earned a M.A. and Ph.D. in musicology at Stanford following undergraduate study at Lewis and Clark College, Portland. This year he was featured in a

performance of all six Brandenburg Concertos by the Sacramento Symphony and gave recitals with the noted gambist, John Hsu. He has also performed with the San Francisco Opera Showcase, Spring Opera Theater. Marin Symphony, and UC Davis Symphony.

Formerly a member of the musicology faculty at UC Davis. Dr. Lamott is director of the music program at San Francisco University High School, a college preparatory academy. In addition to his duties as organist and



director of music at the Congregational Church of San Mateo, he recently gave a seven-week course for the San Francisco Lav Center for Theological Studies entitled "The Gospel According to Bach."



Douglas Lawrence Baritone

Douglas Lawrence is one of America's leading oratorio and recital singers, and has been a frequent Festival participant since 1967.

Mr. Lawrence is regularly featured at distinguished national and international festivals including the Bethlehem Bach Festival. Tanglewood, the Aspen Festival, the Casals Festival, the Schwetzinger Festpiele, the Ludwigsburg Festspiele, the Stuttgart Festival of Sacred

Music and the Vienna, Berlin and Salzburg Festivals.

Mr. Lawrence appears regularly with major U.S. orchestras and had made extensive tours in Japan and Europe, including a 1981 tour under Helmuth Rilling's leadership, Under Rilling, Mr. Lawrence sang the role of Christus in performances of Bach's St. Matthew Passion in Germany as well as in Barcelona and Vienna. Earlier in the season he made his South American debut singing the same role at the Teatro Colon in Buenos Aires.

A frequent performer with the Los Angeles Philharmonic, Mr. Lawrence was highlighted last summer in a performance with that orchestra in the West Coast premiere of "Songfest" by Leonard Bernstein, the composer conducting at the Hollywood Bowl Summer Festival.



Walter MacNeil

Walter MacNeil is performing for the first time at the Carmel Bach Festival. His Carnegie Hall debut this season was in Semeramide with Marilyn Horne and June Anderson.

He was the winner of the Metropolitan Opera National Council Audition in 1982. Mr. MacNeil has been engaged by the San Francisco Opera to appear in Das Rheingold during the Summer Festival under the direction of Edo de Waart. He will sing "Alfredo" in La Traviata, "Rodrigo" in Otello and "Edmund" in Manon Lescaut in the regular Fall Season

#### Patricea McCaffrey

Mezzo-Soprano

Patricea McCaffrey is a mezzo-soprano whose educational background began with attendance at the North Carolina School of the Arts and continued with a four-year scholarship at the University of Miami. She has been the recipient of a Sullivan Grant. Santa Fe Opera Grant, International Studio Scholarship, and a Palm Beach Opera Scholarship.

In Germany, she has had leading roles in Don Carlo,



Tristan and Isolde, Cavalleria Rusticana and Der Rosenkavalier. In this country she has sung leading roles in the Virginia Opera, the Spoleto Festival, and with the New York City Opera. She will sing Dorabella in Cosi fan tutte in her first appearance with the Carmel Bach Festival.



William Parker Baritone

William Parker is a baritone of award-winning quality. Among his awards, Mr. Parker was first prize winner in the Kennedy Center-Rockefeller Foundation International Competition for excellence in the performance of American music. Last season he had his fourth successful season at Alice Tully Hall. His current schedule includes a debut with the New Orleans Philharmonic, the Toronto Symphony, and the San Jose Symphony. His opera performances this season are in La Boheme in Connecticut, Cendrillon and The Magic Flute

at the New York City Opera, and his first appearance at the Carmel Bach Festival as "Guglielmo" in Cosi fan tutte.



**Debra Patchell** Soprano

Debra Patchell attended the University of Oklahoma before concentrating on studies with the University of Southern California Opera and UCLA Opera Workshop. Her extensive concert experience in the Southwest includes solo performances with the Dallas, Corpus Christi, UCLA and Midland-Odessa Symphony Orchestras.

Miss Patchell was soloist in a Europen tour with the Ostschweizer Kammerorchester and has been a participant in the master class of the Music Academy of the West.

Most recently, Miss Patchell was soloist with Pro Musica of Utah in Bach's B Minor Mass and St. John Passion and was presented in concert on the Temple Square Concert Series in Salt Lake City.

Miss Patchell is returning to the Carmel Bach Festival for her fourth season.

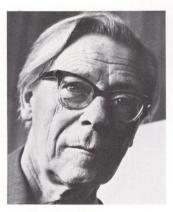


**Richard T. Peterson** Timpanist

Mr. Richard Peterson studied instrumental and choral music at San Francisco State University where he later became Associate Professor of Percussion and head of the Percussion Department. He was formerly a pupil of Walter Lerew and of Harvey Biskin.

Mr. Peterson has been timpanist with the San Antonio Civic Symphony, the San Antonio Civic Opera Association, the United States Air Force Symphonic Band, the Master Sinfonia and Schola Cantorum Orchestra, Foothill College District and the Peninsula Symphony Orchestra.

At present, Mr. Peterson is Director of Percussion at Foothill College where he has taught since 1968 and recently has become a part-time instructor of percussion at Santa Clara University.



Gerhard Puchelt

Born in Stettin, Germany, Gerhard Puchelt made his debut with the Berlin Philharmonic Orchestra in 1946. He has performed under the baton of such conductor as Ansermet, Fricsay, Solti and Steinberg. He toured South America in 1954, and the following year was the first West German soloist invited to perform in the Soviet Union after World War II. In 1963, he toured Japan, as well as presenting a number of recitals in this country. Known for interpretation of the German Romantic literature, Dr. Puchelt has been Professor of Piano at the Berlin Academy since 1948 and was recipient of the Music Award of Berlin in 1951.

Dr. Puchelt makes his fourth appearance with the Festival this year, last performing in 1981.

#### Jesse Read Bassoon

Returning to the Festival for his third season as principal bassoonist, Jesse Read has just spent the year in Holland where he was principal bassoonist of the North Holland Philharmonic Orchestra in Haarlem. In addition, Mr. Read was soloist with the Dutch Radio Chamber Orchestra. He recorded a series of recitals for Dutch National Radio of music recently composed for him, as well as baroque and classical music using authentic period instruments.

Mr. Read has been a member for the last eleven years of the Pacific Wind Quintet, 1980 prize



winners at the International Competition for Winds in Martigny, Switzerland. He has performed with the San Francisco Opera, Spring Opera, Metropolitan National Company and CBC, Vancouver, Orchestra. An Associate Professor of Music, University of Victoria, B.C., Mr. Read teaches bassoon performance and conducts the University Wind Symphony. In addition to performing, he edits and publishes newly-discovered music from the 18th century with Nova edition, Long and Garland Press. New York.



Peter Rejto Cello

Since his New York debut with the Young Concert Artists Series, Peter Rejto has made solo appearances with the Dallas and St. Louis Symphonies and performed recitals at the New York Metropolitan Museum of Art and the 92nd Street "Y". Having toured throughout the United States, Mr. Rejto was the first American cellist to tour Bulgaria. He has also toured nationally with "Music from Marlboro" and is a member of the Los Angeles Piano Quartet. He has performed in a recital and concert tour of the southern United States, including the Round Top Festival and in Caracas and Switzerland.

In conjunction with the Association of California Symphony Orchestras and the Michigan Arts Council, Mr. Rejto has performed all the major concertos with 35 orchestras throughout California and Michigan.

Mr. Rejto has received the Debut Award of the Young Musicians Foundation in Los Angeles, prize winner in the Dealey Competition and in 1972 won the Young Concert Artists International Auditions.

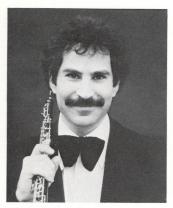


**Alyce Rogers** Mezzo-soprano

A native of Boston, Alvce Rogers studied at the New England Conservatory of Music and Bennington College. Miss Rogers has performed extensively in the Northwest, as well as numerous performances throughout the U.S. and abroad. Her operatic performances include singing with the Portland, Seattle, Spokane, and Vancouver, B.C. Opera companies. As a guest artist with symphony orchestras, Miss Rogers has performed in St. Louis, San Antonio, Boston, Salt Lake City, Seattle and Portland, as well as in Israel, Japan and Germany.

Specializing in Oratorio and singing in Bach festivals in the U.S., Miss Rogers has been a soloist with Helmuth Rilling for ten seasons, recording and performing in Germany and in the televised performances of the Eugene Summer Festival. In addition, she has sung in chamber music ensembles, light

opera, "Pops Concerts," and as narrator in such works as A Midsummer Night's Dream by Mendelssohn. Miss Rogers has also given numerous recitals.



Michael Rosenberg Oboe

Formerly as Assistant Professor of Oboe at Rice University, Michael Rosenberg is an Associate Faculty Member with the Aspen Music Festival. During the past several years he has also been a participant in the Marlboro Music Festival.

Currently solo oboist with the Philharmonishes Orchester Kiel, Mr. Rosenberg has performed with many orchestras both in Europe and the United States including the La Scala Orchestra, the Chicago Symphony Orchestra, the Houston Symphony and the Aspen Chamber Orchestra.

Michael Rosenberg holds a Bachelor Degree in Music from Northwestern University and has studied privately with Ray Still. This is his second season with the Bach Festival.



James H. Schwabacher, Jr. Lecturer

James Schwabacher has appeared in fourteen roles with the San Francisco Opera and with symphony orchestras and major music festivals throughout the United States. In 1975, Mr. Schwabacher celebrated his 25th anniversary at the Festival, singing the role of the Evangelist in the St. Matthew Passion.

Mr. Schwabacher is President of the Merola Fund, a board member of the San Francisco Opera Association, Vice President and founder of Spring Opera Theater, Vice President and member of the Artistic Policy Committee of the San Francisco Symphony, and former President of the San Francisco Conservatory of Music and San Francisco Symphony Foundation. He is currently a member of the Board of Trustees of the National Opera Institute, Washington, D.C.

Presently, Mr. Schwabacher conducts intermission features during national broadcasts of the San Francisco Opera performances, as well as teaching voice in the Bay Area.



Catherine Stoltz Mezzo-soprano

This year Catherine Stoltz won second place in the Metropolitan Opera Western Regional Auditions, first place in the Victor Fuchs Opera Auditions, and was a finalist in the Loren L. Zachary Society Auditions. In the 1982-83 season, she has sung in Britten's Rape of Lucretia and Mozart's La Clemenza di Tito at the University of Southern California. Catherine Stoltz also sang in Humperdinck's Hansel and Gretel with the Anchorage Civic Opera and the Long Beach Grand Opera.

Miss Stoltz received her Bachelor of Music Education, cum laude, from Chapman College and has studied in the Master's program at the University of Southern California. Ms. Stoltz, at present, is teaching voice at USC and Loyola Marymount University. She returns for her sixth year with the Festival.



**Lucy Chapman Stoltzman** Violin

Lucy Chapman Stoltzman, a native of Virginia, began her study of the violin at the age of four. She is a graduate of both the North Carolina School of the Arts and the Curtis Institute of Music and has studied privately with Dorothy Delay, Marc Gollieb and Arnold Steinhardt. Ms. Stoltzman has been soloist with the Houston Symphony Orchestra and has been a frequent participant at the Marlboro Music Festival. She has also performed in many "Music from Marlboro" tours, was Associate Concertmaster with the San Francisco Symphony Orchestra and is active in the Chamber Music scene in the San Francisco Bay Area. She has taught violin and viola at the University of Southern California.



Ruth Freeman Sudmeier Viola d'amore

Ruth Freeman Sudmeier is the principal violist for the San Francisco Performing Arts Orchestra, the official orchestra of the San Francisco Ballet. She is also the violist with the Marin Arts String Quartet and a member of the faculty of Dominican College and the College of Marin. A former member of the Seattle Symphony, Mrs. Sudmeier holds a B.A. and M.A. in performance

from the University of Washington.

Mrs. Sudmeier performs with the San Francisco Contemporary Music Players, and numerous other chamber groups in the Bay Area. She has been featured on the viola d'amore as concerto soloist at Sonoma State University, Cabrillo College, the Inverness and Carmel Bach Festival. This past summer, she presented a recital at the First International Viola d'amore convention.



Will Sudmeier Trombone

Will Sudmeier has been playing trombone professionally for 36 years. He has served as principal trombonist with the San Francisco Symphony and as staff trombonist with CBS Radio and ABC-TV.

A native of Oakland, Mr. Sudmeier, former faculty member of San Francisco State College for eleven years, performs regularly with several jazz groups and is co-founder and co-director of the Bay Bones Trombone Choir. He also performs regularly with the Marin Symphony.

Returning this year for his seventh season with the Festival as principal trombonist, Mr. Sudmeier has published a number of arrangements and transcriptions for trombone choirs.

#### **Glen Swarts**

Principal French Horn
Glen Swarts, a native of
California, has resided in the San
Francisco Bay Area since 1959.
He has appeared as soloist with
several orchestras in the Bay Area
and has premiered solo,
orchestral and chamber music
works. Mr. Swarts was recently
featured soloist in Olivier
Messiaen's Des Canyons Aux
Etoiles with the Berkeley

Symphony.

Mr. Swarts has performed with the San Francisco Opera Orchestra and the San Francisco Symphony. He is currently the Principal French horn with the



Western Opera Theater and the Berkeley Symphony, and is an instructor at Sonoma State University and Dominican College.

#### **Albert Takazauckas**

Stage Director

Traveling as easily between traditional and modern theater and opera as he does between his homes in New York and San Francisco, Albert Takazauckas is making his Festival debut this season.

In his hometown of New York, Mr. Takazauckas has worked extensively in Off and Off-Off Broadway productions. including one which received an Obie award. For the Bronx Opera, he staged Mozart's The Impresario and Humperdinck's

Hansel and Gretel at Hunter College.

In San Francisco he is currently staging "Secret Numbers" at Magic Theatre where he has directed five other productions. For the Berkeley Repertory Theatre he directed "The Norman Conquests" for



which he won the Bay Area Critic's Circle Award in 1981. Most recently Mr. Takazauckas directed rehearsals for the San Francisco Opera's production of Cavalli's L'Ormindo.

#### David Tanenbaum Guitar

Since his debut at age 16, David Tanenbaum has won national and international acclaim. Top prize-winner in the International Guitar '78 Competition in Toronto, he made his formal New York debut soon after at Carnegie Recital Hall to highest critical

Last year Mr. Tanenbaum was selected by Andres Segovia to

play in his televised New York master class. Later in the season the California Bach Society presented him in the complete Lute Suites on guitar.

Mr. Tanenbaum is a teacher at San Francisco Conservatory of Music and a recitalist with major orchestras both here and abroad. He has premiered over twenty new works for the guitar. His work in Baroque music resulted in the publication of his transcriptions of Scarlatti sonatas for the guitar. This is his debut with the Carmel Bach Festival





Diane Thomas Soprano

Now in her tenth season with the Festival, Diane Thomas has recently appeared as soloist with the Los Angeles Philharmonic New Music Group, the Pacific Symphony of Orange County and Saddleback Concert Chorale and the Baroque Collegium of Los

Angeles.

A member and soloist with "I Cantori", a professional group of singers and instrumentalists specializing in early and contemporary music, Miss Thomas recently made a community concerts tour with the William Hall Chorale. She has toured nationally in recent years with the Chorale.

A graduate of UCLA and the Vienna Academy of Music, Miss Thomas was a regional winner and national finalist in the San Francisco Opera Auditions and attended the Merola Program.



Frank Traficante Viola da gamba

Frank Traficante is recognized as both performer and music researcher. He has received national arts grants to study the repertory and performance of viola da gamba and lyra viol. His efforts to revive this repertory include lectures, published articles and editions. His research work as taken him to England, Scotland, Ireland, France and Italy. As a performer he has appeared in London and Florence as well as in major U.S.

Mr. Traficante received his B.A. and M.A. at Carnegie-Mellon University and his Ph.D. from the University of Pittsburg. He was Music Reference Librarian at the Library of Congress and later served eight years on the Faculty of Music at the University of Kentucky.

Now living in California, Mr. Traficante is currently chairman of the Graduate Faculty of Music at Claremont Graduate School.



Mark Volkert Violin

Mark Volkert is returning to the Festival for his eleventh season, his eighth as assistant



concertmaster.

A graduate of Stanford University and a student of Stuart Canin, Mr. Volkert was concertmaster and soloist with the Stanford Chamber Orchestra and Stanford Symphony. In 1972 during his junior year at the University he won a chair in the San Francisco Symphony Orchestra. Ten years later he is in his second year as assistant concertmaster for that orchestra.

Mr. Volkert is an active composer of works for both large and small orchestra, ballet, choral and chamber music. His piece, Sinfonietta, was premiered in 1980 with Maestro Salgo conducting at Paul Masson Vineyard. As a composer he has received commissions from the Marin Symphony, Marin Arts Quartet and the ballet group, San Francisco Moving Company, among others.



Gregory Wait

Returning for his twelfth season with the Carmel Bach Festival, tenor Gregory Wait appears extensively in concert and recital engagements. As associate conductor of the William Hall Chorale and Music Director of The Lutheran Chorale of Los Angeles, Mr. Wait has conducted many major choral masterpieces. Hailed as "one of the most effective interpreters of (Benjamin) Britten's unique tenor roles," Mr. Wait has sung many of that composer's works, including the monumental "War Requiem." He recently sang an all-Britten program with the Stanford Chorale.

Since joining the Stanford faculty in 1979 as a lecturer in Voice and Choral Conducting, Mr. Wait has co-conducted two series of Bach cantatas at the University Church. Most recently Mr. Wait has sung with a host of California symphony orchestras and has appeared in performances of Stravinsky's

"Canticum Sacrum," Bach's
"Mass in B Minor" and the
televised "Sing-It-Yourself
Messiah" from Davies
Symphony Hall in San Francisco.

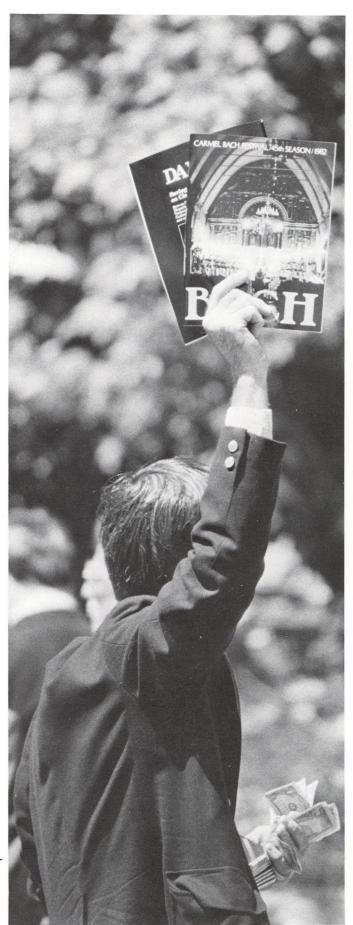


Randall Weiss Violin

Randall Weiss is returning for his second season as co-principal violin for the Festival. A music graduate *cum laude* from the University of Louisville, he received an M.A. in Music Performance from the University of Victoria, B.C., where he studied with Paul Kling. He has toured in the United States, Canada and in Italy where he appeared with orchestras under the direction of Mstislav Rostropovich and Horst Stein.

In 1981 Mr. Weiss was concertmaster of the Berkeley Chamber Orchestra and the San Francisco Community Chorus Orchestra. He is a member of the Marin and Oakland symphony orchestras, and is presently concertmaster of the Oakland Opera Orchestra.

NEXT FESTIVAL MONDAY JULY 16 THROUGH AUGUST 5



# THE LYCEUM SUMMER MUSIC WORKSHOP



For many students, summer vacation is a time for sunshine and leisure. But for the participants in the summer choral and instrumental workshops, co-sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival, summer becomes a dream come true. Under the inspiring directorship of Maestro Sandor Salgo, music students from the Monterey Peninsula, Salinas, and a few from out of state who are able to stay with local friends, had the opportunity of attending the choral and instrumental workshops where in three weeks' time they had the chance to read more music then in an entire school year. They have received instruction in music theory and history, ensemble singing and playing, private lessons, sectional rehearsals and conducting. They have read, played and sung scores from the Festival program as well as many other forms of music. Chosen at spring auditions for their natural abilities and outstanding talent, rather than level of experience, these young musicians spent about 27 hours each week with professional musicians who devoted their time and talent to the workshop.

The Instrumental Workshop, under the direction of Mr. Fred Schlichting from Tacoma, Washington, met at Carmel High School from June 20 through July 8.

These workshops are possible only through the generous support of the Monterey Jazz Festival (since 1966). The Bing Crosby Youth Fund, The David and Lucille Packard Foundation, and a number of individual donors and various service clubs on the Monterey Peninsula. These contributions also make it possible for the Lyceum Music Committee to offer scholarships.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization providing seminars and special workshops for gifted, talented and highly motivated young people during the school year and summer months. The high-qualified leaders are artists, professors, craftsmen, writers, scientists and other professionals who devote their time and expertise on subjects ranging from Bach to wildflowers and from computers to veterinary medicine. They made possible an offering this past year of over 230 seminars and workshops with an enrollment of over 2300 students.

Supported solely by donated funds and small registration fees, the Lyceum program supplements the regular curriculum in the schools and provides the opportunity for students to discover and develop special interest and talents. For the third year, the Lyceum is offering Triad, a four-week summer school co-sponsored by the three Monterey Peninsula School Districts. This stimulating summer school is specifically intended for the indentified gifted and talented students, grades three through seven.

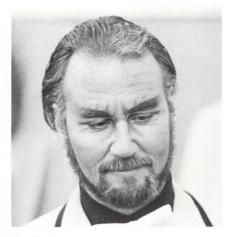


#### Lyceum of the Monterey Peninsula and the Carmel Bach Festival

**Sandor Salgo** Executive Director

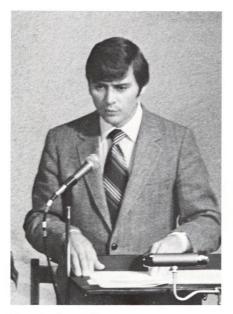
**Summer Instrumental Workshop** 

June 20 - July 8, 1983
Fred Schlichting, Director
Instructors: Marilyn Robinson
Sevilla, strings;
Fidel Sevilla, strings; Hannah
Harrington, cello;
William Harrington, brass; David
Babbs, theory;
Victoria Graef-Grenier, flute.



#### **Students:**

David Arrivee, clarinet Rosie Brooks, trombone Kyung Sun Chee, violin Cobie deLespinasse, viola Charlie Greer, bassoon Ianel Hatton, flute Susan Hong, violin Miya Kajikuri, oboe Jai Frause, flute Chrissy Lamson, Clarinet Emily Lewis, Clarinet Mary Logoreci, violin Danny Marks, trumpet Ned McGowan, flute Ken McMasters, trombone Cynthia Miller, flute Marie Mockett, violin Christine Morris, violin



Ben Paik, violin Brian Penn, flute Craig Pugh, clarinet Meredith Schwartz, cello Sean Sibert, violin Todd Sibert, viola Tara Speiser, bassoon Masha Joi Story, violin Nathaniel Thompson, violin Gilbert Tostevin, trumpet Damon Vix, trumpet Dale Vix, trombone Jessica Whitmarsh, violin Jeffrey Williams, trumpet Daria Yudacufski, violin Amy Zimmerman, violin

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Carmel Bach Festival presents



Igor Kipnis, Harpsichord Alyce Rogers, Mezzo-Soprano John Hajdu, Musicologist Thursday, July 21 Friday, July 22 Saturday, July 23

Student Recital,

Saturday, July 23, 7:30 pm., Carpenter Room, Sunset Cultural Center No admission charge

Project Funds provided by the California Arts Council, the David and Lucile Packard Foundation, Chevron USA, Inc., and the Marshall Steel, Sr. Foundation.



## HISTORICAL INSTRUMENTS

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers, others are modern reproductions.

Descriptions have been provided by the artists who play these instruments and whose names appear in the corresponsing entries.



Baroque Organ (Bethlehem Lutheran Church, Monterey) Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and the pipes. The only electrical requirement is the current to the blower. 22 stops, 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

**Cello** (Peter Rejto). Alexander Gagliano, Cremona, Italy, 1721.

Harpsichord (Carmel Bach Festival). Made in 1975 by Eric Herz in Cambridge, Mass., modeled after an 18th century harpsichord, with a 16' stop, by the North German builder Hass. Anonymous donor. Two manuals; two 8', one 4', one 16', one nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

Harpsichord (Madeline Ingram). Made in 1972 by Eric Herz in Cambridge, Mass., modeled after an 18th century harpsichord, with a 16' stop, by the North German builder Hass.

Two manuals; two 8', one 4' and 16', one nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

**Oboe d'Amore** (Michael Rosenberg). Modern reproduction by Loree in Paris, France, 1980.

Oboe d'Amore (Donald Leake). Modern reproduction by Loree in Paris, France, 1917.

Organo di Legno (Carmel Bach Festival). Designed and constructed by Otto Rindlisbacher in Zurich, Switzerland. Gift of Emile Norman and Brooks Clement.

"Organ de Legno" or "Wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher used in the Carmel Bach Festival, is a tracker action instrument with a keyboard of 54

notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers.

There are three stops: Gedeckt 8', Rohrflote 4' and Principal 2'. The two lower octaves of the Gedeckt 8' are constructed of wood: all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

Viola (Thomas Hall). Northern Italian instrument. 18th century; maker unknown.

**Violin**(Rosemary Waller). Joannes Baptista Gabrieli, Florence, Italy, 1763.

**Violin** (Marilyn Robinson Sevilla). Guadagnini, Turino, Italy, 1786.

Violin (Mutsuko Cooper). Copy of a Nicholas Lupot violin by Nicolas Francois Vuillaume, Brussels, Belgium, 1812.

**Viola da Gamba** (Judith Davidoff). Unknown English maker, 17th century.

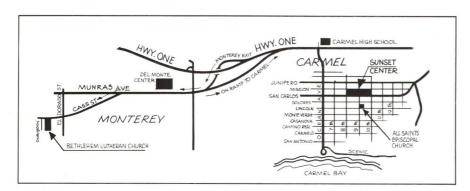
Viola Da Gamba (Frank Traficante). A modern reproduction made by Dietrich Kessler, 1978.



# TOWER MUSIC

This season's program will be drawn from the works of Gabrieli, Corelli, Hassler, K. E. P. Bach, Weelkes, Holborne, Mauret and other composers of the Baroque period. These selections will be played by the Brass Choir either from the tower or the upper terrace approximately one half-hour before the concerts. The Brass Choir is co-directed by Carole R. Klein and Charles R. Bubb, Jr.

**Brass Choir:** Charles J. C. Daval, Carole R. Klein, Charles R. Bubb, Jr., trumpet; Gwen Swartz, Kathy Wood, French horn; Donald Howe, Kurt Patzner, trombone.





#### **ACKNOWLEDGEMENTS**

The Board of Directors of the Carmel Bach Festival wishes to express its deepest appreciation to the following organizations and individuals: All Saints' Episcopal Church — Carmel Mission Basilica — Church of the Wayfarer — Bethlehem Lutheran Church — All Saints' Episcopal Church, Pasadena.

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To the Peninsula residents who have generously contributed housing for Festival participants — to all those who have contributed food for rehearsal breaks — to the soloists and members of the Chorus, Chorale and Orchestra, the Stage Crew and Ushers and to all others who have worked to make the Carmel Bach Festival a continuing success.

The Festival Staff wishes to thank its many friends whose kindness and good will have made an immeasurable contribution to the success of the Festival.

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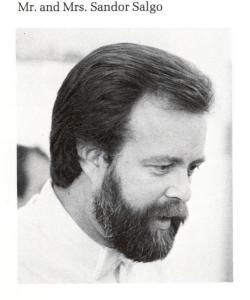
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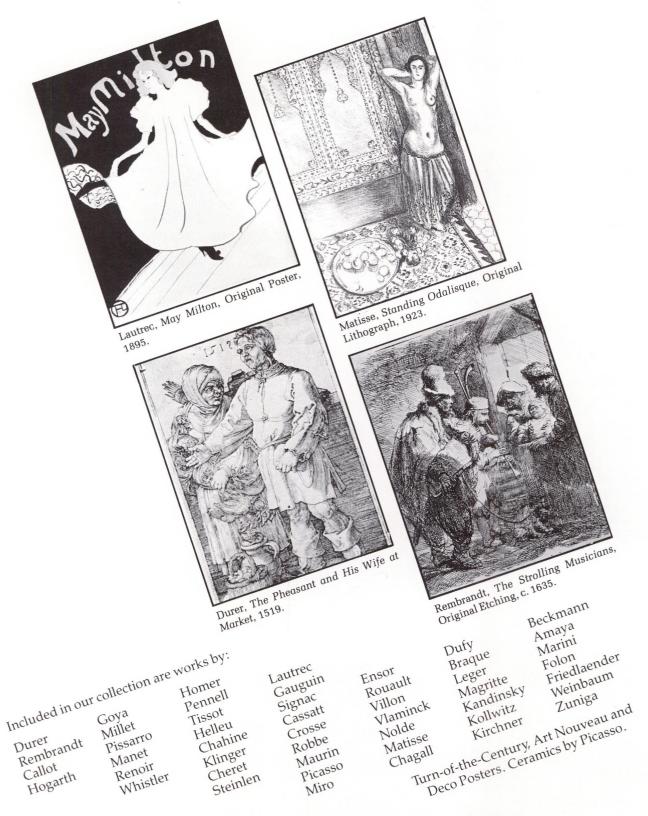
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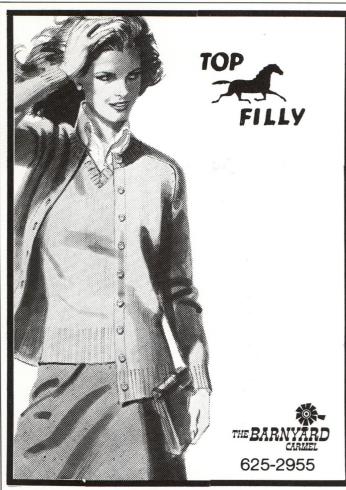
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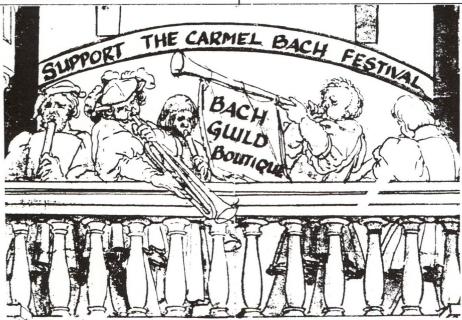
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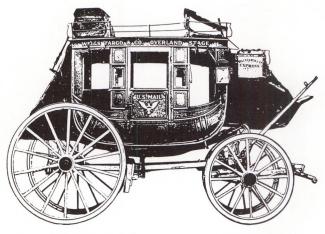
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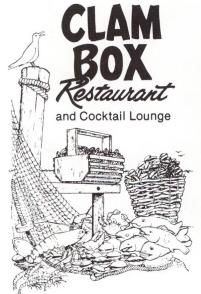
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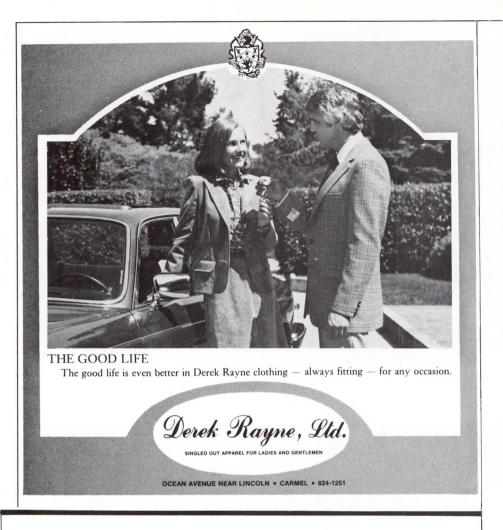


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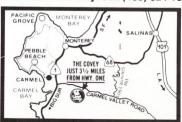
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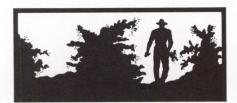
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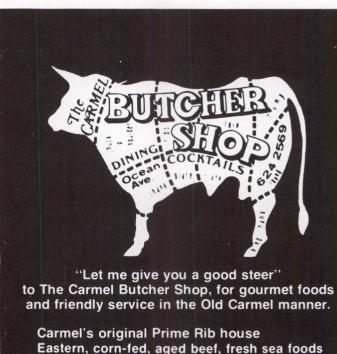
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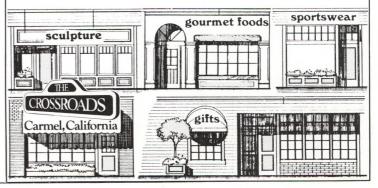
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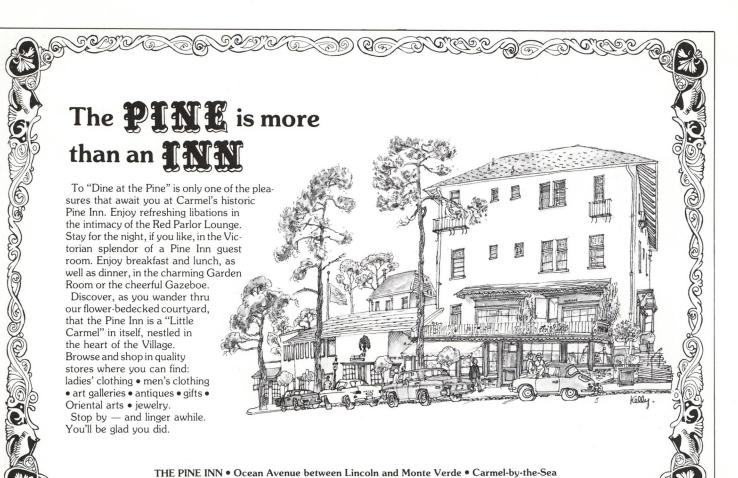


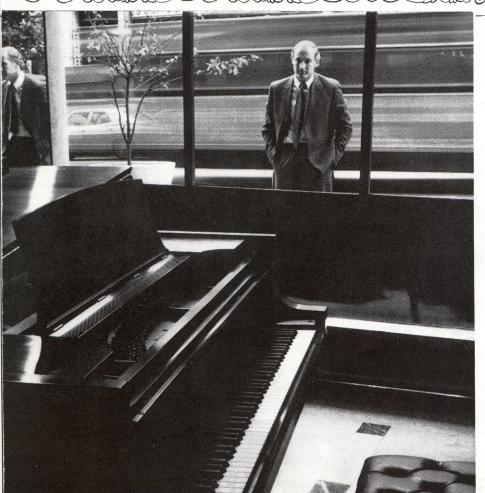


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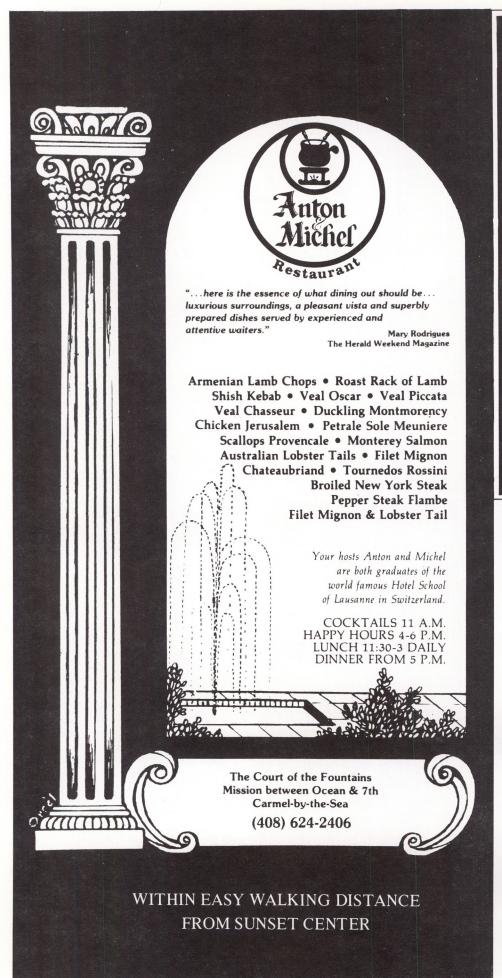
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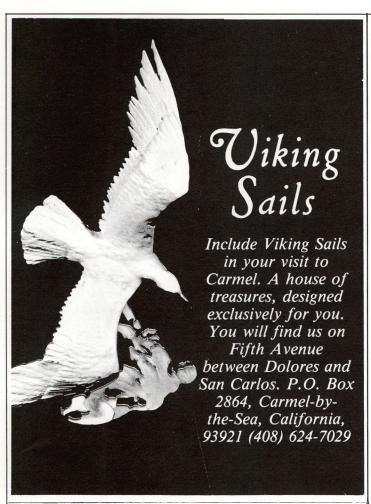
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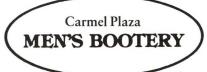
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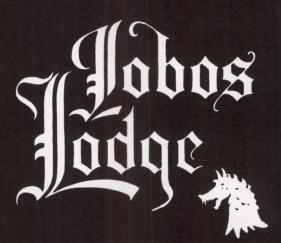
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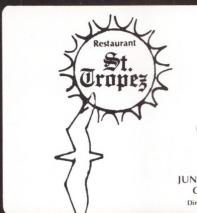
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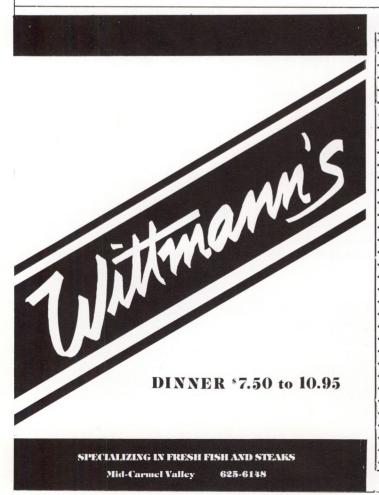
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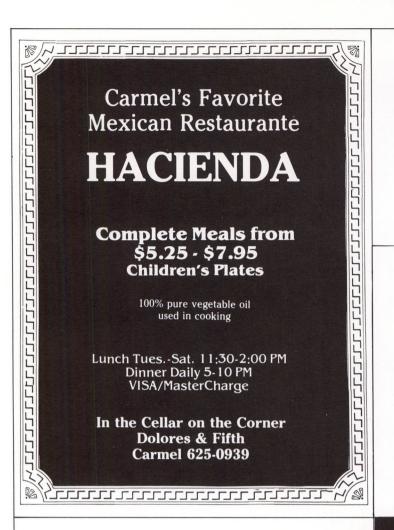


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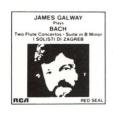
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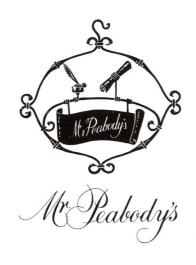
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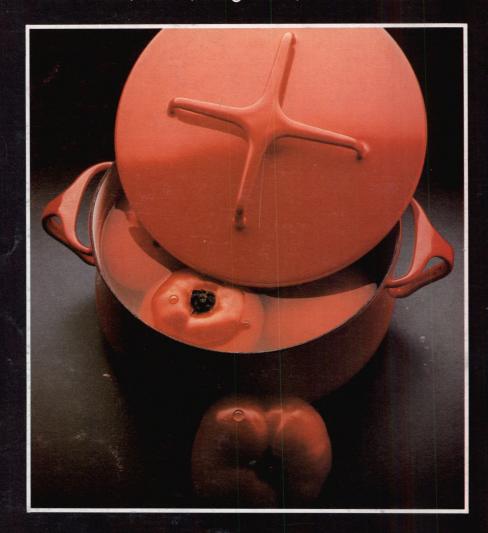
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